

Sets in Order

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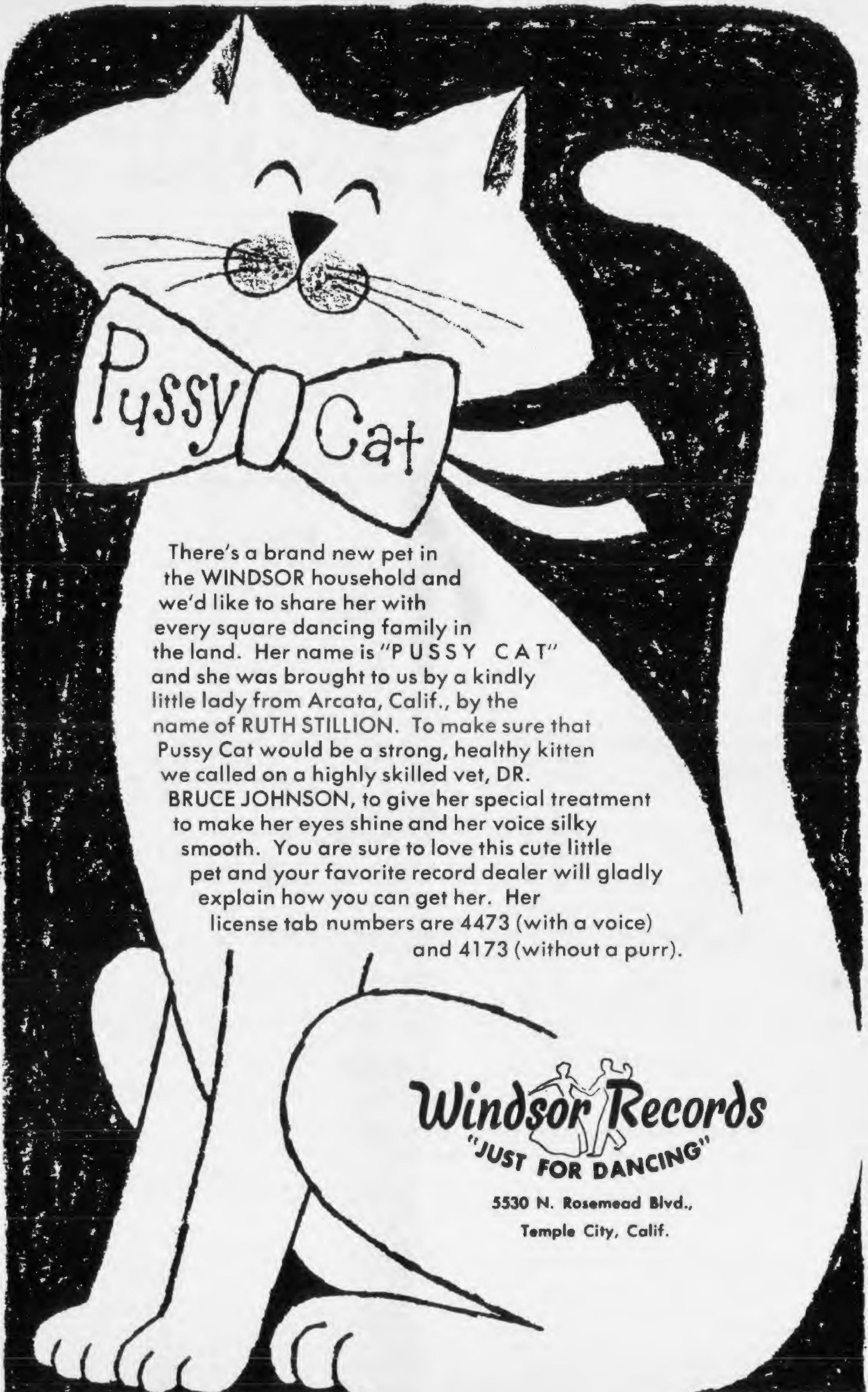


The Official Magazine of SQUARE DANCING

VOL. XI NO. 1

JANUARY, 1959

EXPEDITION PHOTO BY: Hans Schwitzke



There's a brand new pet in the WINDSOR household and we'd like to share her with every square dancing family in the land. Her name is "PUSSY CAT" and she was brought to us by a kindly little lady from Arcata, Calif., by the name of RUTH STILLION. To make sure that Pussy Cat would be a strong, healthy kitten we called on a highly skilled vet, DR.

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Square Dance Date Book

- Jan. 1—Free New Year's Day Round Dance Party, Tampa, Fla.
- Jan. 9-11—1st Ann. Buckeye State Convention Columbus, Ohio
- Jan. 10—Third Carolina Capers Columbia, S.C.
- Jan. 11—6th Ann. March of Dimes Grad. Dance Sportsmans Hall, Los Angeles, Calif.
- Jan. 16—Intermountain Assn. Winter Dance Ogden, Utah
- Jan. 16-17—5th Ann. Pre-Gasparilla Fest. Tampa, Fla.
- Jan. 16-18—11th Ann. So. Arizona Festival Tucson, Ariz.
- Jan. 18—Beaux & Belles Ann. Round Up Recreation Ctr., Ventura, Calif.
- Jan. 24—Chattanooga Choo Choo Dance Chattanooga, Tenn.
- Jan. 24—So. Dist. March of Dimes Dance City Audit., Ardmore, Okla.
- Jan. 25—March of Dimes Callers' Roundup Danceland Ranch, Camp Hill, Pa.
- Jan. 31—2nd Annual Benefit Ball Greek Memorial Hall, Salt Lake City, Utah
- Jan. 31—Central Dist. March of Dimes Dance Oklahoma City, Okla.
- Jan. 31—N.W. District Festival Alva, Okla.
- Jan. 31-Feb. 1—2nd So. Oregon Festival So. Ore. College, Ashland, Ore.
- Feb. 1—March of Dimes Dance Grass Valley, Calif.
- Feb. 14—2nd Annual Square-Up Savannah, Ga.
- Feb. 14—Jamboree—Coliseum Houston, Texas
- Feb. 20-21—"Dixie" Jamboree St. George, Utah
- Feb. 20-22—Annual Southwest Festival Phoenix, Ariz.
- Feb. 21—So. Central Dist. Festival Lawton, Okla.
- Feb. 21-23—Kross Roads Squar-Rama Fresno, Calif.
- Feb. 28—Midway Round-Up Anniston, Ala.
- Mar. 14—Southwest Festival Elk City, Okla.

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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AS I SEE IT

bob osgood

January 1959

JUST TO ALLOW some of you folks up in North Dakota, Montreal and New Hampshire to do a bit of drooling, we thought you'd like to know that we're sitting here in the sun on Waikiki Beach along with half a hundred square dancers from Rip 'n' Snort Club, having the doggondest square dancing vacation you can imagine. The square dancers here in the Islands have been more than wonderful. We met so many of them when they came and danced with us at the Princess Kaiulani on our regular Tuesday dance night. They've shown us their homes, their beaches and all the wonderful scenery and they've invited us to dance with them at their clubs and open dances. If you've never been over here make it a "must" for the coming year. Now, you've rested long enough, go get your overcoat and shovel the snow off those front steps before it gets dark. We have to go in and get some more sun tan oil.



Operation Postage Stamp

EVERY USER of U.S. postage stamps must wonder at one time or another just where the ideas come from for the special commemorative issues we keep seeing on our letters. These are the stamps that pay tribute to some person, place, event or activity. In the past few years there have been several on wildlife conservation, one for the trucking industry, one for poultry, and one for labor. In 1956 there was one for children inscribed with the motto "Friendship—the Key to World Peace."

Then there have been others for gardening, for teachers, for shipbuilding, and one for virtually every field — except square dancing.

With millions of copies of every new commemorative issue being printed and used on letters that circulate around the world they are drawing attention to many phases of American life while leaving out perhaps the most important one — that America, a happy nation, knows how to play. Other great nations and some small ones have issued stamps for the games and dances of their people — so why not America?

We've been interested in this for quite some time (having collected stamps ourselves for a good number of years) and yet we never knew just how the subjects for these new issues were selected.

Recently we decided to do something about it so we wrote The Postmaster General, Arthur Summerfield in Washington, D.C. We must say that his reply was quick if not exactly personal. First we received our own letter back with a note that we should see the enclosed literature. Then there was a two page printed "History of a Commemorative Stamp" and with it a small booklet "A Guide for the Selection of United States Commemorative Postage Stamps." After going over it all quite thoroughly we're still enthused. Here's the general idea: all suggestions for the subject matter for these special stamps are carefully studied by the *Citizens' Stamp Advisory Committee* before its recommendations for the Post Office Department's commemorative stamp program are submitted to the Postmaster General for final approval.

By law, the Postmaster General has the exclusive and final authority to determine which postage stamps shall be issued. Therefore, further legislation is not necessary.

As a special service to individuals, organizations and groups who may wish to submit

ideas for a commemorative postage stamp to the Post Office Department, the Citizens' Stamp Advisory Committee adopted a set of criteria to govern their issuance. Here, briefly are some of the points: No living person shall be honored nor shall any American citizen until 25 years after his death. Events having widespread national appeal and significance may receive consideration. Commemorative postage stamps shall not be issued to honor a fraternal, political or religious organization, a commercial enterprise, or a specific product.

There are more points but anyone interested should send for a copy of the free booklet to: The Special Assistant to the Postmaster General, Post Office Department, Washington 25, D.C.

We can't help but feel that a stamp honoring the American Square Dance would be widely accepted and would be in exceptionally good taste. We can only surmise that if an anniversary to commemorate was needed, square dancing could easily be celebrating its 200th in this country. If an appropriate date of issue were needed — why not time it with the National Square Dance Convention? Because requests for such a stamp should be made 18 months prior to the date of issue any hope for a stamp in 1960 would necessitate immediate action.

We have written the Postmaster General and would encourage any other interested group to do the same. In order to coordinate our activities we'd appreciate hearing from those who are interested and whenever possible would like to have copies of letters sent to Washington on this project.

Wandering Editor

AFTER a comparatively quiet period of just staying home and resting up after the swing through Europe a year ago, we're ready to get back in the saddle again and take a look at the state of the square dancing nation. On Saturday, January 10th we take part in the first Ohio State Convention in Columbus and follow that with a swing down the Atlantic coast to Miami and then to Tampa for the Pre-Gasparilla Festival. (Anybody any idea what a Gasparilla is?) We're looking forward to meeting a lot of the old friends and, as usual, get pleasure out of seeing what some of you folks (who write such nice letters) look like.

As Others See Us

IN OUR ANXIETY to let others see how much fun square dancing is, we often get involved in experiences that are not only unhappy for us as individuals but do much to damage our hobby as well.

An opportunity to present a couple of squares at a PTA meeting or a similar event where the audience is made up of potential future square dancers is often an ideal situation. An exhibition at a well-conducted hobby show, or county fair where the surroundings are conducive to a good performance can encourage more folks to take up square dancing.

Unfortunately there are altogether too many promoters who want to attract a crowd of the curious and who are fully aware of the drawing power of a square dancing exhibition. As a result, an unsuspecting square may be asked to open a new gas station, or perform at some bar or be just another act for some fancy fundraising scheme. We may never know how many people we lose forever to square dancing by these performances. If there is money involved, the "take" is seldom equal to the damage that is done. Remember, if you do have the opportunity to display square dancing be sure you can show it in the proper spirit and in the right atmosphere. No one but *you* can protect square dancing for the future.

Limerick Department

WE WON'T SAY that after the December issue we were exactly snowed under by limericks but we have accumulated a few. They weren't all suitable. However, we'll take one more chance and invite any of you to become world-famous limerick writers and get your composition in print. Here is one of Becky's efforts:

A young caller — Roger by name —
Thought himself too sharp for this game,
But his calls were so fast
That no dancer could last
And 'tweren't long before nobody came.



What is a Tip?

FOR QUITE a number of years we've always referred to a tip in square dancing as being that period during which the dancers get one "chapter" of the evening's entertainment. This varies in different areas. In several that we've visited this "chapter" would consist of one round dance followed by two squares, often one patter call and one singing call. Sometimes an encore of an additional square would lengthen this a bit but it would end with a short rest period followed by another tip. Six or eight tips of this variety would constitute an evening's program. In other places, with the same meaning of the word, a tip could consist of two rounds and two squares or, in some areas, three squares and no rounds. Occasionally the rest period between tips would be only a few seconds, or long enough for dancers to change squares and partners if they wished, and then about mid-way in the evening a longer intermission would be held.

There is another widely used meaning of the word in some areas and by some callers, where a single square is a tip and two, or sometimes three tips and a round made up a set or a section.

Which is correct? Well, probably both. Here again usage has much to do with the acceptance of a term. It is a bit confusing for a visiting caller when he is asked to call a tip and is prepared for two squares and then is ushered off the stage after his first one. The dictionary was absolutely no help. Perhaps some of you old-timers can come to the rescue.



Words and Thoughts for a New Year

THIS YEAR, without Pappy Shaw among us to start our year off with his customary New Year's message, we look back at the past nine January issues and find his words of encouragement just as strong today as when they originally appeared.

In 1950, in the very boom period of our present day square dancing, he cautioned us: "Selfish individuals, big business with its gleaming silver eyes blinking at the possible profits, may cut in and try to take us over. Crafty commercial schemers may try to seize our birthright. The Big Boys may try to jump

our claims. But if we keep simple and sane, if we keep laughing joyously and keep our game clean, nobody can touch us, nobody in the world."

Three years later when we were suffering from such a rash of *newdanceitis* he wrote: "We are finding out that if every new tune that shows up in the shops can have a new dance fitted to it, we shall soon be dancing nothing much to not much of anything. While if, instead, we hold onto a few of the old tunes, because of their danceability, adding just a little that is new, we shall have a perpetual joy to work with. And we shall find that many of the newest tunes are well over a hundred years old, and we shall work out slightly new, familiar steps even older than that."

About perfection he wrote in 1956: "Oh, the joy of these perfect clubs, where everyone loves the game. Where the spirit is high, and the dancers are all too busy to think about it! They are as enthusiastic as lovers. If they make a mistake, and they do now and then, they laugh, and laugh, and laugh! It is a joyous thing they are doing. Anybody is apt to make a mistake, and the rest of us will laugh with him, and laugh heartily. We love it all!"

And this: "Amateur comes from the same root as 'to love.' Let us all dance, and call, and organize, simply because we love it. And as we organize, let us laugh! Let's not be regimented. Let's never get deadly serious, let us all keep forever lovingly enthusiastic. Let's really learn to dance! Let's not bother with all the complicated new patter, and the new fatiguing routines. Let's ignore the 'trends.' Let's not be pushed around. Let's learn a few fundamental dances for the love of the thing. Let's call them, if that is our job, for the love of the calling, — for dancing, for the spreading of joy. Let our 'love' be the answer to it all."

And, finally this, in January, 1955: "We learn at last to take it easy, without too much personal ambition. We learn to love the dance, not just the individual dances. And perhaps this time we can keep it going for fifty or even a hundred healthy years more, if we don't take too much personal pride in it, or think too much about our own personal contributions. God grant, for the sake of all of us, that we may."

A Happy and Joy-filled New Year to you all!

A stylized, hand-drawn map of the United States, including Alaska and Hawaii. The map is filled with a light gray stippled texture. It features several pushpins of different colors and patterns placed across its surface, representing various locations. The pushpins include solid black, solid white, and some with patterns like stripes or polka dots. The map's outline is drawn with a thick, dark, irregular line.

No. Vancouver, B.C., Canada—Vancouver Heights Club—7 years old—Caller, John Winton

Red Wagon	Indian Love Call Mixer	Snort Bender
San Jacinto Star	Whirlwind	Changing Love
Pea Pickin' Heart	Hula Love	Wishful Waltz
Love Me	Tammy	Can't Get Loving
Hurricane Harangue	Shooting Star	Hammer Head
Roll Those Big Blue Eyes	Oh Lonesome Me	Farewell, So Long, Good-bye
Tennessee Two Step	Fancy Pants	

<i>Louisville, Ky.</i> —Circle 'n' Star Club—6 years old—Callers, Floyd & Magdalene Bohart		
Put a Ring on Her Finger	I'll Always Thank You for the	Fineline
Ends Turn In Variations	Sunshine	She Loves to Dance with You
Walkin' to the Whistler	Tammy	Champagne Time
Let 'Er Go	Mixer — Smiles	Rapid Transit
You Were Meant for Me	Chain the Ladies Thru the Star	Don't Stand There
Love Me	Trade Winds	Lover's Waltz
Hash	Do You	Which Way'd They Go
		The Ladies

<i>Columbus, Ohio</i> —Intermediate	Group—Caller, Jack Jackson	
Warm Up Hash	With Plenty of Money & You	Fancy Pants
Changes	Beautiful Ohio	Ocean Wave Stuff (Hash)
Gadabout	Bender Blunder	Cotton Candy
Ends Duck Out	Dixieland Square	Think
I Feel Better	Champagne Time	Cast Off Three-Quarters
Love Me	Dixie Daisy Stuff (Hash)	I Never Knew
Hurricane Harangue	Ramblin' Rose	Bubbles in the Wine
Changin' Love	Tammy	Ending Hash
Walking and Whistling	Three Square	Bye & Bye
Dixie Chain Stuff (Hash)	Everywhere You Go	

8

Washington, D.C.—Village Squares—4 years old—Caller, John Hess

Hash Breaks
Whispering
Ends Turn In
Country Gentleman

Sally Goodin
My Pretty Girl
Four Gents Star
Hurry, Hurry

Nine Pin
Australian Rollaway
Jingle Bells
Long, Long Time

Cherokee, Iowa—Intermediate Group—3 years old—Caller, Kenny Nelson

Trail of the Lonesome Pine
Arkansas Traveler
Gadabout
Banjo Pickers' Ball
Queen's Quadrille
White Silver Sands Mixer
Star Hash w/Square Thru Breaks

Bless Your Pea Pickin' Heart
Love Me
Arkansas Tourist
Linda Sue
Walkin' and Whistlin' Mixer
Let 'Er Go
I Saw Your Face in the Moon

Left Footed One Step
Lazy H with Breaks
Honeycomb Figure as Patter Call
(Coffee Break)
Whispering
Couple Around One
Goodnite Waltz

Denver, Colo.—Paws & Taws Club—Caller, Rae Hope

U Turn Back to Line of Four
Dixie Doodle
I Feel Better
You Can't Get Lovin'
Chaos
Concord Turnpike
Banjo Pickers' Ball

Champagne Time
Bend the Line
Rabonnie
Changin' Love
White Silver Sands Mixer
Good Girl
Circle Y Hash

Whirlwind
Phenomena
Whispering
Tammy
Grand Square
I Can't Quit
Good Night Mixer — Hash

Orange, Calif.—Friendly Squares—3 years old—Caller, Willis Brown—Int. to Adv.

Ends Turn In Hash
Cindy Balance
Love Me
San Leandro Rambler
I Feel Better All Over
Gadabout
Diagonal Dixie

Don't Call Me Sweetie
Trudie
Vacation Special & Potluck Special
Bringing Home The Bacon
Whirlwind
Lady of Spain
Fancy Pants

El Paso & Trailing Star
Wonderful Feeling
Tammy
Cross Eyed Sue
Trade Winds
Why Ask for the Moon
Curves Ahead
Jelly Bean

Houston, Texas—Planned Program Dance—Caller, Al Treppke

Deep Six
Blue Eyes
Champagne Time
Trailing Star
I Feel Better All Over
Laughing Dancers
Pig Tails & Ribbons
Raley's Romp
Why Ask for the Moon

Flee Flicker
Green Light
Bubbles in the Wine
Trail of the Lonesome Pine
Ends Turn in Variations
Mannita Waltz
Dixie Chains
I Can't Quit
Love Me

Yak Yak
Frauline
Happy Polka
Chicken Plucker
Pea Pickin' Heart
Cinderella Waltz
Whirlwind
Poor Boy
Lost Corner
Figure Eight



ON THE COVER

Our German square dance friend, Hans Schwitzke, has gone out of this world to dream up this month's cover. It certainly follows that we may have a whole new crop of embryo square dancers out in space somewhere. We must be prepared! Onward and outward!

STYLE SERIES:

RED HOT

Promenade with the girl you've got
Pull her across (turn her loose) go—RED HOT!
Turn the right hand lady with the right arm
'round

Partner by the left, go all the way around
Now the left hand lady by the right arm 'round
Partner by the left, it's a left arm around
And you promenade your corner when she
comes down.

HERE IS A BREAK that, having once been started, is basically the same wherever it is used. Southern California dancers started out a good number of years ago doing Red Hot from a different starting position than that used anywhere else in the country. By the time that enough of the callers in California discovered the discrepancy the unique method was so much a style of the area that it has never been changed. Some square dance communities, taking up the activity a little late in the game, adopted the style used in California, but most areas dance the figure as it was originally intended.

Today Red Hot can be executed at any time the dancers leave a partner and go on to a right hand lady with a right hand. Here, in the stop-action photos of our style-series camera are several varieties.



● Starting from a promenade position (1) in the original style, the command to pull her across is given and each man releases right hands with his partner and the women are pulled into the center of the square (2). The



● For the California variation the figure starts with the promenade (1) and on the call Red Hot the ladies independently left-about-face to face the man behind them (9). The men then turn their right hand lady with a right





men next move ahead to their right hand lady (3) and turn her with the right forearm (4). Going back, they turn their partner with a left arm (5) and go all the way around, then back to their left hand lady and turn her with

the right arm 'round (6). Returning to their partners they turn with a left arm 'round (7) then the men go into the center of the square, give their corners a right hand and the ladies twirl to a promenade (8).



forearm (10) and the break continues as before.

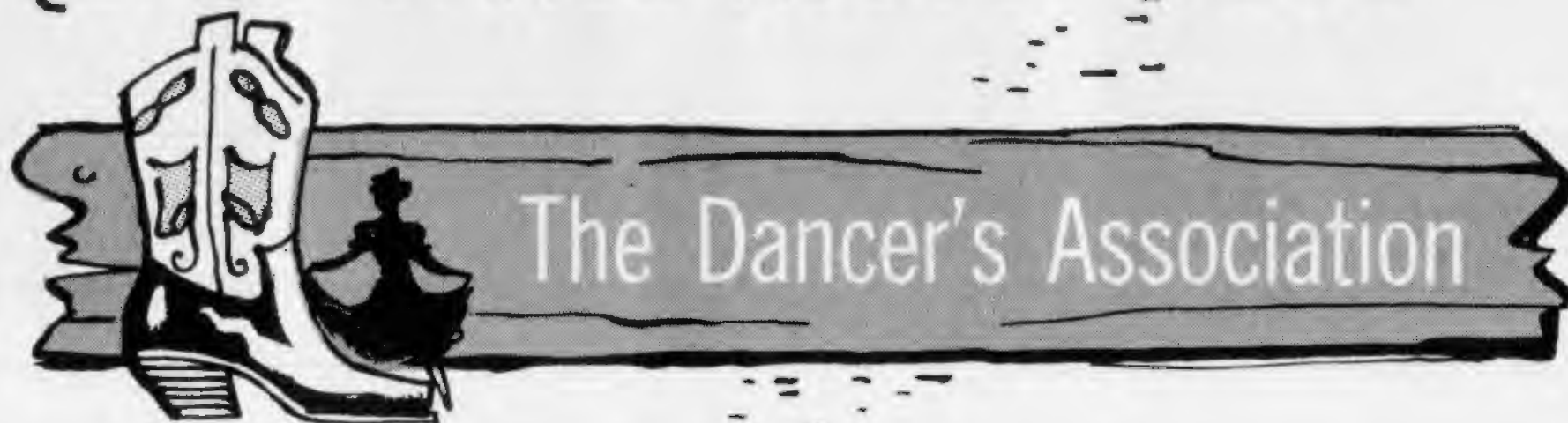
From an Allemande Thar star (11) with the men backing up and the ladies walking forward the call might come: "Men back up with the girl you've got — Shoot that star, you go

Red Hot. Turn the right hand lady with a right arm 'round, etc. . . ." The men walk forward out of the star (12) and go to their next or right hand lady and begin the regular Red Hot by turning this girl with right arm (13).



SECOND IN A SERIES ON

SQUARE DANCE ASSOCIATIONS



WHY a square dancers' association? This is question often asked by square dancers who have a natural aversion to seeing their hobby regimented. The "pat" answer could be that, in a given area, a successfully operating square dance association can accomplish more things for its clubs and members than these can do individually for themselves. To be more specific, *Sets in Order* is surveying on these pages the status and attitudes of several associations for square dancers in various sections of the United States. They tell a vital and interesting story which enlarges upon the "pat" answer with factual evidence.



AKRON AREA SQUARE & ROUND DANCE COUNCIL

—Akron, Ohio. This Council covers the Akron Area and has a membership of both clubs and individuals. Last year there were 24 clubs and about 80 persons holding membership. The Purpose of the Council as stated in its Constitution and By-Laws: 1. To stimulate interest in Square and Round Dancing and encourage new dancers, groups and callers. 2. To act as a resource for information pertaining to clubs, callers, meeting places and open dances. To assist in every way possible, dancers, callers, clubs and dance groups; and not seek to control or dictate the activities of such persons, clubs or groups. 4. To promote a program, when feasible, of dances, workshops and classes. (Mrs. Geo. Pitman)



BIRMINGHAM *S*QUARE DANCE ASSOCIATION

—Birmingham, Ala. This association is really a federation of clubs. Each club has one vote on a board of governors. Each member pays dues thru his club. The association has no voice in the running of the individual clubs, which are run by their members. There are about 24 clubs in the association, which is now in its 9th year. Quoting from the Constitution its aims are: To promote and maintain the highest square dancing standards; assist in the organization of Square Dance Clubs; assist in the development of callers and music and maintain information regarding same; promote and have active charge of Association dances; to standardize figures or interpretation of calls and maintain information regarding same; to promote and assist beginners' square dance classes. (Joe Mays)

The East Tennessee Square Dance Federation — Knoxville, Tennessee. This Federation is about 1½ years old and has three types of memberships: individual couples; institutional groups; and organized club groups. At present there are 18 individual couple members; no institutional groups and 11 organized clubs. Approximate total membership is 626 persons. Objectives are thus stated: a. To encourage the participation in and enjoyment of western style square dancing and its related arts, and the promotion of a spirit of friendship and understanding. b. To provide for and conduct,

if possible, festivals in which all may participate. c. Prepare and publish an annual directory of all clubs, club members and meetings, callers and square dance leaders and teachers in the area. d. Advise beginning groups and groups that might be holding classes for beginning square dancers if such advice is requested. e. Publish a news sheet giving all the square dance news of interest to the area. f. Maintain a closer contact with square dancers throughout the nation. g. To encourage among square dance groups mutual co-operation and exchange of dance techniques, instructors and callers. (Beedie Weigel)



FLORIDA

— Kissimee, Fla. There are four regional associations in Florida — Northeast, Central, West Coast and Southeast Florida associations. These are federated into the Florida Federation of Square Dancers. Each association has two delegates and from these officers are elected. Membership in the regional associations automatically includes membership in the Florida Federation and its privileges. There are 2700 members in the four associations. The Charter states the Federation's purposes thus: 1. To promote the extension of square, round and folk dancing in the State of Florida by informing the general public of the moral and healthful recreational opportunities in square, round and folk dancing. 2. To encourage the formation of square, round and folk dance groups and clubs. 3. To serve as clearing house for information among the unaffiliated dance groups and as an instrument of liaison with square dancers elsewhere in the nation. 4. To bring about a spirit of co-operation between the callers, teachers and dancers of the State of Florida. (Harry Moore)



Folk Dance Federation of Minnesota

— Minneapolis, Minn. At present there are about 75 member clubs in the federation. Its purposes are explained in its Constitution

as follows: a. To encourage participation in American and foreign folk, square, round and contra dancing and to promote a spirit of friendship and understanding among the dancers. b. To provide for and conduct a yearly convention and a state festival in connection therewith. c. To encourage research in authentic dance forms and to make available recognized patterns of folk dance. d. To assist in the formation and development of folk dance groups where such assistance is requested or required. e. To encourage among folk dance groups mutual co-operation and exchange of dance techniques, instructors and leaders. f. To compile and maintain a directory of all member groups of this organization.

(Norman Viken)



OKLAHOMA

Oklahoma City, Okla. Approximately 160 clubs belong to this federation, whose aims are expressed as follows: 1. To promote and maintain the highest square dance standards. 2. Assist in the organization of square dance clubs. 3. Assist in the development of callers and music and maintain information regarding same. 4. Promote and have active charge of an annual state festival. 5. To publish any and all necessary arrangements for the benefit of state square dancers.

(Art Cosgrove)



SQUARE AND FOLK DANCE FEDERATION OF WASHINGTON

— Richland, Wash.

This federation includes ten area councils. Clubs average from 30 to 50 member couples in size. About 4000 couples carry the federation membership card. General aims are to keep dancing for fun, friendliness and pleasure, to make every federation member feel wanted and useful. These things used by the leaders, club members, officers, callers and teachers, right down thru the Councils on to the State Federation are planned to achieve this end. (Homer Johnson)



WHAT'LL BE DOING IN DENVER

By John & Betty Brownyard, Program Chairmen

THE 8th National Square Dance Convention, to be held in Denver, Colorado, on May 28-30, 1959, will take place at the Denver Municipal Auditorium, in the heart of the city and only a short walk from the hotel district. The main arena, a large hall with a beautiful wooden floor, is surrounded by a balcony with a seating capacity of nearly 6000. Below is the Columbine Room, equally as large, with a floor area of 39,677 square feet. The theatre section also has a wooden floor which will hold close to 200 squares and seat more than 1200 people. There are several smaller rooms to be used for panel discussions and meetings and many dressing rooms.

The Program Committee is planning a series of events to delight everyone attending, be he square dancer, round dancer, contra or folk dancer; new caller, "old" caller; or if he comes mainly to gain a greater knowledge of this fine activity or to meet friends.

For the ardent square dancer there will be 3 days of continuous square dancing from the early hour of 10 each morning until the tired hour of 11:30 each night. This will include smooth squares, breathless "hot hash" sessions, singing calls and patter figures. He will dance with other dancers from the 49 States, Canada and across both oceans to music furnished by the best hoedown orchestras available and to an endless variety of callers. He can also attend 14 hours of square dance workshops conducted by capable leaders.

The round dance enthusiast will have 7½ hours of workshops and clinics each day, or a total of 22½ hours for the 3 days. He will learn new dances, from the simple mixers to the beautiful waltzes for the most advanced dancers. There will be sessions on styling for the dancers and teaching techniques for the instructors. Every nationally known round dance leader will be invited to participate. Clinics and workshops will take place during the day, leaving the evening for less serious dancing.

For those round dancers who can't leave it alone there will be 4 hours of continuous programmed and request round dancing on a beautiful ballroom floor just around the corner from the main building.

The folk or contra dancer is not forgotten, either. There will be 33 hours devoted to these two fun-loving groups, an average of 11 hours a day. Here again the top leaders will be invited to conduct these events. Two sessions of contra dancing will be programmed in the main arena to provide a taste for all who wish it.

There will be several panel discussions for which the panel members will be carefully selected because of their knowledge of a given subject. At least one, maybe several, of these discussions will be of interest to everyone attending. A panel for the new caller will stress calling techniques, how to program an evening's dance, helpful methods for teaching beginners. A panel for the traveling caller will also interest the club caller. A much-needed panel will discuss publications, concentrating on the club paper or the association bulletin. There will be many other panels, as well.

The Historical Pageant showing 100 years or more of square dancing is being arranged and conducted by Mrs. Dorothy Shaw, as reported in the December, 1958, issue of *Sets in Order*. This will be staged on Friday afternoon and evening.

There will be very few exhibitions, presenting groups already invited, with the accent on pleasing the most drastic critic and leaving no room for boredom.

A spectacular style show will be of special interest to the ladies. This will take place in the newly remodeled theatre section of the auditorium with its 1200 *soft* cushioned seats!

Pre-registration for all of this exciting smorgasbord for square dancers is only \$3.00 per person per day. **WRITE TODAY** for registration blanks to: Ray Spence, 3435 S. Dexter, Denver, Colorado.

ENERGY INCORPORATED — THAT'S EB JENKINS

STRETCH A DAY to 25 hours, a week to 8 days and Eb Jenkins would still find enough to do to fill them up. Eb (christened Eben, of course) who lives in Silver Spring, Md., is one of the busiest, most energetic men in the square dance world centering around Washington, D.C. He is also one of its most distinctive personalities.

Going back a generation, Eb comes of a musical family and his father was Maryland State 4-H Club Leader, instilling in the young Eb an interest in all aspects of recreation work. The square dance part came 13 years ago when he started his calling and teaching career with square dance parties to pep up his local Grange and church groups.

Eb & Ely Team

Eb teamed with Ely Renn to form the famous "Eb & Ely" calling team and, with Doc McDougald's Rock Creek Promenaders to back them up musically, introduced square dancing to literally hundreds of dancers in the Maryland suburbs of the nation's Capital. This by one-night stands, several thousand of them, from 1946 to 1955.

Primarily responsible for organizing NCA-SDLA (National Capital Area S/D Leaders' Assn.), in 1951, Eb served as its first President. For the next three years he was re-elected on the Executive Committee and held offices of Treasurer, Membership Chairman, Education Chairman. Last year he was elected again as Program Chairman. Eb was also director for the first two years of the NCASDLA Callers' Camporee, a popular outing.

Teaching Callers

Notebook in hand, he has soaked up everything available in square dancing at some 235 hours of workshops, from the 2nd Chicago International Festival in '51 to Don Armstrong's session in Washington last May. The urge to help led Eb into teaching a class for new callers (6 sessions, 3 hours each) and by popular demand, 5 more series have followed, each time longer (the latest had 10 sessions) and more comprehensive. Twenty-nine NCA-



Photo by Porter Studios

Mary and Eb Jenkins

SDLA members have been in one of Eb's Callers' Classes.

Eb and his lovely taw, Mary, get frequent requests to teach one-session workshops for Recreation Departments; 4-H Clubs; Girl Scouts; church groups; various camps.

Eb and his erstwhile partner, Ely, have planned and directed ten annual "Eb & Ely" Jamborees at the University of Maryland. Proceeds go for recreation leadership training in Maryland, under the supervision of the Extension Recreation Leadership Training Committee, of which Eb's a member.

Variety is the Stuff

The Jenkins' say, "We're happy with variety. We enjoy teaching and calling for adults and young people; we have clubs and one-night stands and a fine old regular open dance at the Log Lodge; we've a small young basement club and the large 8-year-old Double E Squares Club; and we like to do classes for dancers as well as for callers."

Eb believes that callers should give their groups what the dancers enjoy most — not necessarily what the caller likes most. "When a caller can do that," says Eb, "he becomes more than a caller. He becomes a recreation leader in the finest sense of the word."

Eb and Mary have a personal family as well as their widespread square dance family. 16-year-old Susan and 8-year-old Rachel share fully and completely in their busy parents' plans.

Busy? Indeed they are, but still Eb and Mary manage to radiate a quiet yet spontaneous charm which cannot help but make many friends.

HOMES FOR SQUARE DANCING Part II

THE NAME of this "square dance home" bears the flavor of its New England locale. "Bay Path" refers to the old road traveled as early as 1630 westward across Massachusetts from Boston to Springfield. This road passes thru the farm operated for 16 years by the present proprietor, Chet Smith, and his father and grandfather before him. The building was at first a dairy-barn, is warm and solid, heated in winter and cooled by large fans in summer.

The main hall at Bay Path is 36' x 60', all open, with no obstructing posts. A stage is at one end; the big sliding doors (screened in summer) at the other. The former milk room is now a coat room and an ell off the stage end is 18' x 50', containing a kitchen with dining tables, rest rooms and a shop for crafts, records, shoes, etc. Chet and Barbara Smith feel that the chance to sit down with square dance friends over a cup of coffee is of real value in creating happy square dance atmosphere.

In adapting the barn from dairying to dancing in 1955 several changes were made. Most important was a floor of hard wood sanded smooth. The ceiling was raised and suspended by steel cables from the roof, to give plenty of air-space. The acoustics were amazingly good and a P.A. system made them even better. Last year an outdoor hard-top area was added for summer dancing and this year another room, 23' x 50', is being added for more dancing space.

The barn is alive with Chet's classes and clubs, all of whom have helped in building up

the barn to the excellent facility it is today. The Smiths have made a happy contribution to the square dancing of the area.

Danceland Ranch — Camp Hill, Pa.

This very beautifully located "square dance home" was built from the ground up in 1956 by Tom and Helen Hoffman, after years of planning, designing and re-designing. The right location was found on 14 acres, half-wooded, along a busy U.S. highway and just a half mile from the Pennsylvania turnpike. There is loads of parking space and the building is situated in a wooded area overlooking rolling farm land. Outdoors there are a picnic area, summer dancing terrace and large fire-place.



The beautiful main ballroom of the Hoffmans' Danceland Ranch.

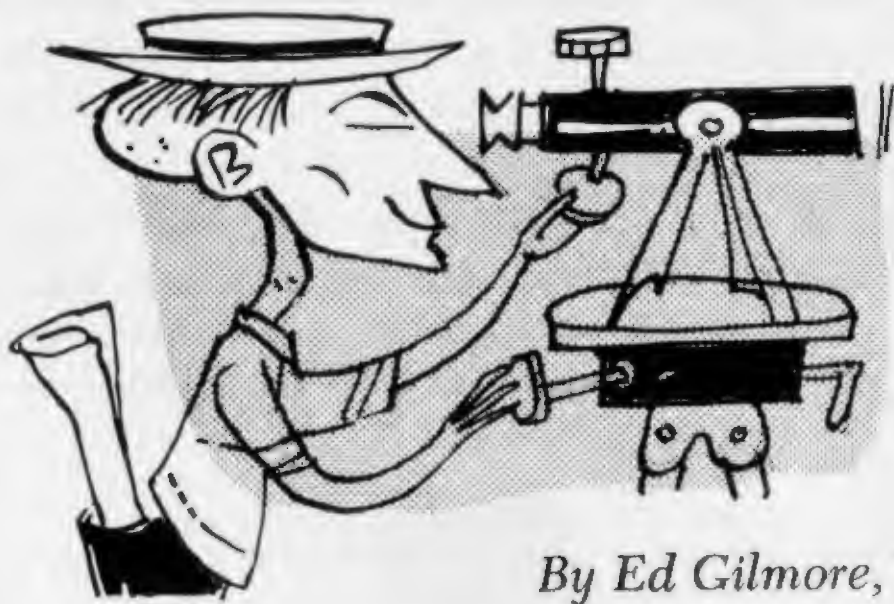
The main ballroom is 50' x 80', has a smooth maple floor. An adjoining knotty pine room with a large fireplace is for after-dance gatherings and small parties. This room holds about 5 sets; the larger one about 25. A large all-electric kitchen takes care of the food problem. Just this year a western shop has been added, as well as a complete line of square and round dance records.

The Hoffmans find that running Danceland Ranch is a full-time job, with classes and clubs meeting most nights of the week all the year around. Tom comes by the "ranch" influence naturally, having worked as a boy on a ranch near Cody, Wyoming. His memory of this remained with him when he became interested in dancing and calling and he had the incentive to build something better to dance in than gyms and firehalls.

(1) Chet and Barbara Smith wave a happy hello from Bay Path Barn.



A SURVEY OF ROUND DANCING



By Ed Gilmore, Yucaipa, California

SINCE there is so much talk these days about round dancing, it may be of interest to inspect the project in that connection that Dru and I have been working on for four years as we travel back and forth across the country.

At each dance we ask the sponsoring group to provide the round dance records — and ask that they play the rounds that will get the greatest participation on the floor.

We have kept account of the rounds played at each dance and the survey has been most interesting.

Most areas do two squares and one round; a few do two squares and two rounds; a few do three or four rounds during an evening and a very few do *no* rounds.

The listings which follow cover the time from December 30, 1957 to May 30, 1958 and from the list we have deleted all week-ends, 5-day and 2-week institutes, leaving only regular club dances where the members themselves control the selection of rounds.

We feel that this is a most revealing and accurate resume of round dancing during this particular period and may lead to establishing an "all-time favorite" list of round dances.

States Covered

Alabama	New York
Arizona	Ohio
Arkansas	Oregon
California	Tennessee
Florida	Texas
Illinois	Washington
Indiana	Wyoming
Iowa	
Maryland	<i>Canadian Provinces</i>
Massachusetts	Alberta
Montana	British Columbia
New Jersey	Ontario

Dances	Times Selected	Dances	Times Selected
1. Tennessee Two-Step	51	12. Why Ask for the Moon	9
2. Happy Polka	35	13. Copenhagen	9
3. Gadabout	32	14. Dreaming	9
4. Love Me	28	15. Three for Tea	8
5. Champagne Time	25	16. Blue Pacific	8
6. Hot Lips	17	17. Black & White Rag	8
7. Wishful Waltz	16	18. Calico Melody	7
8. Bonita	14	19. Fantasy	6
9. Mannita Waltz	14	20. Hour Waltz	6
10. Laughing Dancers	14	21. Shoo Skidoo	6
11. Lovers Waltz	11	22. 7th Heaven	5
		23. Penny Waltz	4
		24. Glow Worm	4
		25. Mr. Guitar	4

In all, 78 dances were in the list; these are the first 25. Compare them with the dances being done at December 30, 1958.

DON'T GIVE UP

The article featured on this page only underlines the need for some basic list of of all-time favorites among round dancers that can universally be taught to newcomers.

With a subject that is so near to the hearts of so many dance leaders, it is not possible to rush a solution so fast that the results would be unsatisfactory. We are continuing on this project and especially thank all those who have written in their thoughts and helpful suggestions.

The Editor.

Chick Jones

NOTE BOOK

DEAR BOB,

They say that everyone should start each new year with a clean slate.

Before commenting on *that* I'd like to say a few words about "they." Of all the mouthy, nose-y, gossipy people in the whole world "they" are the most. What I mean is, there isn't anything you can state, contemplate, anticipate or even irrigate that "they" don't voice an opinion about. "They" are always advising you about not throwing stones if you live in glass houses. Well, *I* live in a glass house and I *enjoy* throwing stones and whose business is it anyway? It's my house, isn't it? "They" tell us that rolling stones gather no



moss — a brilliant observation if I've ever heard one. Rolling stones gather momentum, that's what rolling stones gather. I'd like to bounce a mossless rock off of "their" heads. Of all the holier than thou clan "they" take the cake. Go to the ant "they" say, curling a superior lip, then, as an insulting after-thought, "thou slugger" or is it "sluggard"? "They" have never met me, never been introduced to me, know nothing of my background, yet "they" have the effrontery to call me a "sluggard."

So I'm not taking any guff from these boors but I suppose that clearing the old slate is not too bad an idea.

So now for a little slate-swabbing. The drawer where I keep my notes is so messed up with unfinished business, uncompleted thoughts, befuddled theories and unsolved problems that the best idea might be to junk the whole thing and start out with a new drawer.

I find, for instance, the following brilliant note: "Explore possib. history sq. dancing from ant's view-point." I must have gotten *that* one in the middle of the night.



Ant's Eye View of Square Dancing

Note: "How about if *everyb.* were permanent presidents in a sq. d. club, and each year elect *members* from the presidents to do work for ensuing yr.?" Anybody want to try *that* one on for size? No extra charge, just one of SETS IN ORDER'S regular services.

Another item: "How if all rd. dances had to carry writer's names — like the Heimbach Hop or the McQuiddy McQuickstep or Oh, Those (Terry) Golden Slippers? At least it might point up the number of rd. dances coming from given source."



Heimbach Hop

"Helen Orem should have been a surgeon, cuts over-long articles, excessive verbiage, etc. without pain to writer. Gd. trick. Don't forget remind myself complim. her on same."

"Try to dance frst, last dance Dottie at any sq d. — makes for good family relations."

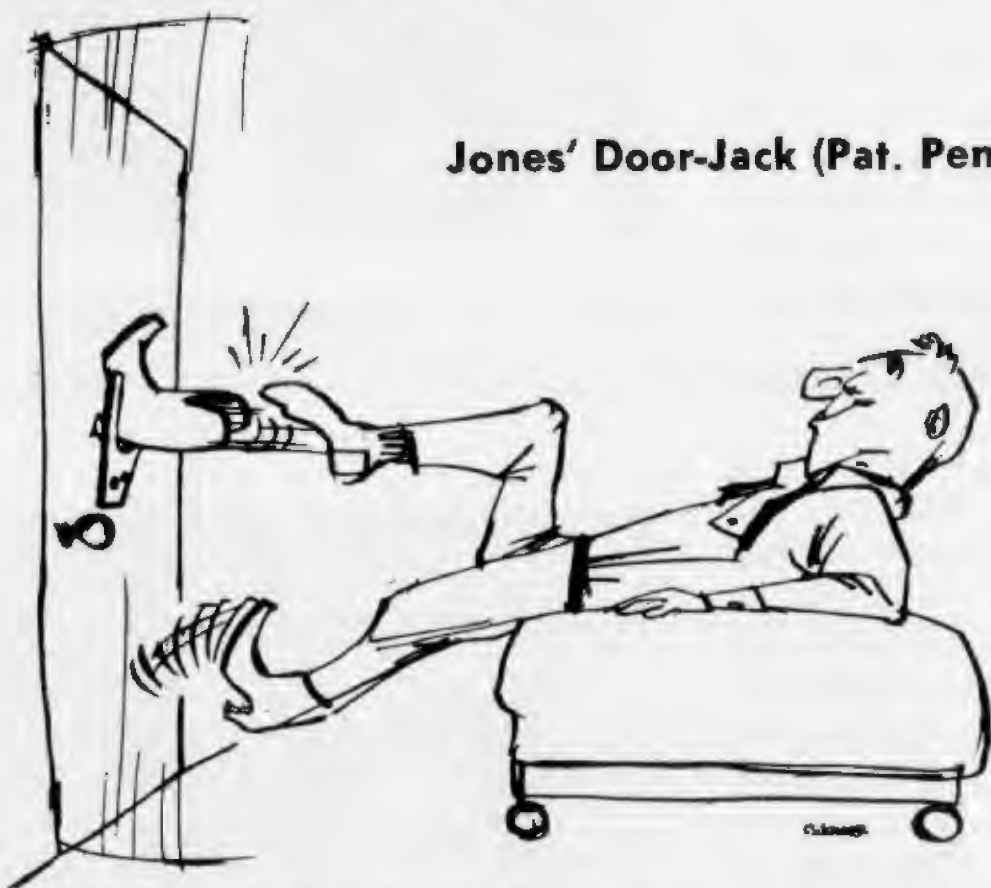
Here's a cryptic one, heavily underlined: "GROW UP!!!" Very good advice. Why don't I try it?

If I got the following sort of scurrilous attack from anybody but myself I would be very angry. Even coming from me I feel very hurt. "Whatever gave you the idea that you have one small crumb of talent for drawing?? Why don't you take up turkey farming? At least turkeys have a chance to defend themselves."

I wonder if maybe I were a little kinder to myself I wouldn't get along together better?

All right, here're a couple of very good, very practical ideas: "Why doesn't somebody manufacture high-heeled sweat-socks for men who don't like to wear boots?"

"How about a boot-jack that can be affixed to a closet door so that when you slam the door it pulls your boot off."



Jones' Door-Jack (Pat. Pend.)

"Why doesn't everybody at a square dance wear hearing aids, do away with loud-speakers and the caller could speak in whispers?"

All these things need is a little production know-how and we could all retire in luxury.

"If everybody who reads SETS IN ORDER would write a guest column for me I'd have 35,000 columns complete — enough to last for almost 3,000 years. Check with Osg."

"If it weren't for the women I wouldn't give a plugged nickel for square dancing."

"Girls are prettier than they used to be and there are more of them."

Sometimes my ingenuity dazzles me. If only I knew how to use some of these modern tools —like screw-drivers.

"Why not dehydrated petticoats? When you get to a festival just add water?"



"For such a sweet, charming and kindly person Ruth Paul is one of the world's most insufferable bullies."

"Call OL 2-7434 re deadline."

"Joe Lewis can tell a story better than anybody in the world — would wet chewing gum in his accordion slow him up?"

"RESOLUTIONS for 1959.

RESOLVED, that I will try not to do anything during 1959 that will make it necessary for me to make any New Year resolutions in 1960."

Let's see, any other unfinished business, anything I have been asked to do and haven't done, any duty calls I should make and haven't made, anybody I owe money to that I haven't given an I.O.U.?

Nope, I'm free as a bird.

Final thought dept.: 1959 is a nice fresh unsullied spanking new year, clean as a freshly laundered towel. It can be a year of new accomplishments, of great expectations. It can be remembered as the year that all men—working as one man—brought the world closer to the attainable goal of world peace. It can be a happy year.

Whatever kind of year it becomes we—all of us—will make it so.

Happy New Year to all of you from all of me.

Chuck Jones

CALLER ROUND UP

TO ROUND UP the callers presented on this page we corraled a lovely lady and reached overseas to include a busy British couple. These people are all doing excellent work to further the cause of square dancing in their particular areas.



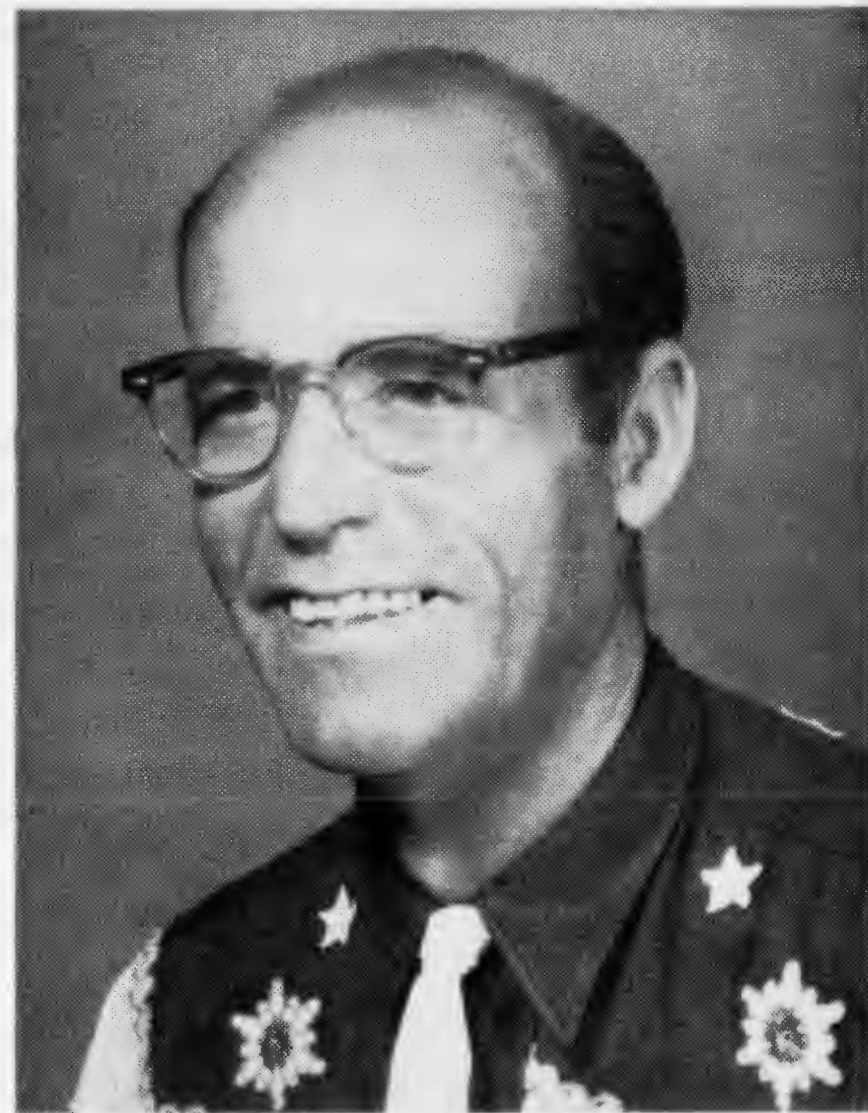
FAY GERBER

FAY GERBER — Portland, Ore. — Fay has been calling square dances for 14 years. She is a square and round dance teacher in the Adult Education Program for the Portland schools. She calls for two Portland clubs and has trained and calls for a group of youngsters, the Barn Owlettes, who have appeared on several television programs as well as at many dance affairs.

Photo by Austin Studio

GEORGE CAMPBELL — Miami, Fla. — It is said of George that he calls with his heart as well as his head and practises Square Dancing as his way of life. His dancers respond in kind. George started dancing in Wisconsin but moved to Florida and did some square dance pioneering. He started teaching square dancing under the Miami Beach Recreation Department about 1952 and now has his own hall, The Hayloft, a popular dance spot for several Miami Clubs.

Photo by Bob McConnell



GEORGE CAMPBELL

DUB PERRY — Flint, Mich. — Dub came into square dancing in 1952 thru the good offices of Harold Bacon at Mott Foundation. He was soon calling for his own club with an old radio, a borrowed amplifier and a mike as his unorthodox equipment. Dub now has 4 clubs, one 40 miles from Flint. He has branched over into a couple dance class, as well as continuing his square dance classes. He gets around to many Michigan dance festivals as featured caller.

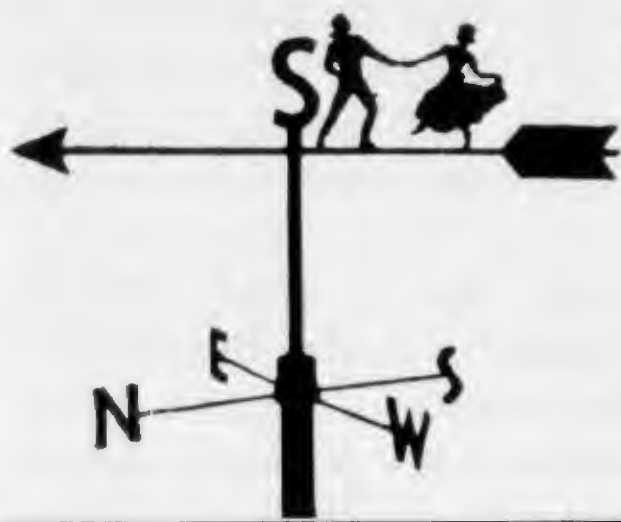


DUB PERRY

JIM AND MARGARET LEES — Nottingham, England — And now overseas to meet Margaret and Jim Lees who have been dancing for 6 years; calling for 5. Jim has included in his calling experience such interesting projects as calling for the deaf and dumb by signs and calling for the blind, crippled and mental patients. He calls for several clubs, for youth groups and has run a cavalcade and jamboree each year for four years. He contributes square dance news regularly to the Nottingham newspaper. The Lees' call their band the Mom Ruth Trio, in recognition of the help given them by Viola Ruth of Phoenix, Arizona.



MARGARET AND JIM LEES



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Pennsylvania

The annual March of Dimes Callers' Round-up will be held on January 25 at Danceland Ranch, Camp Hill, from 3 'til 10 P.M. Sponsored each year by Danceland Ranchers Club, all proceeds will go to the appropriate fund. Over 20 callers will be participants.

—Tom Hoffman

Montana

North and Central Montana square dance activity in the fall was geared pretty much to a series of "goodbye" parties for a couple who certainly are some of Montana's most enthusiastic and ardent dancers — Chuck and Dorothy Tokarchuk. These two, from Sunburst, left for their new home in Anacortes, Wash., about mid-October. The Tokarchuks have supported all clubs and groups in their own section for years and even beyond the borders of the state. Among the hosting groups for the Tokarchuk's leave-taking were the Great Falls Area Council, a Committee of North Montana Dancers, Great Falls' Boots & Calico Club. Lovely gifts and appropriate sentiments marked each of these good-bye parties to the couple.

—Kenneth Fowell

Illinois

Crosstrailers Club of Bellwood, Illinois, keeps busy dancing second Saturdays at the Jefferson School. The club also meets on the third Friday of every month for workshopping and learning the Round Dance of the Month. On October 11, Wally and Maxine Schultz came from Janesville, Wisconsin, to be guest callers of the Crosstrailers and 25 squares were present for this enjoyable occasion. Bob Lewis is regular caller; Zella Lewis teaches the rounds.

—Crosstrailers S/D Club

A Round Dance Festival was held at the Y.M.C.A. in Peoria on November 29. This was sponsored by the "Y" Round Dance Club for the promotion and unification of round dancing in the Central area. A P.M. workshop

lasted from 2:00 to 5:00; the evening dance program began at 8:00 P.M. Group round dance demonstration enlivened the time between dances.

—Larry Thorn

Prairie Schooners of Wheaton dance on third Fridays at the Wheaton Junior High School with popular Bill Shymkus as the caller. Guests are welcome at this "fun-level" dance.

—Jane K. Moore

Saskatchewan, Canada

Saskatoon is known as the hub city of Saskatchewan and it certainly holds true for square dancing. Clubs there get under way during late September and callers are busy practically every night of the week during the winter season. Gerry Hawley, for instance, calls regularly for 9 clubs.

Canadian Broadcasting Corporation airs a weekly radio program called, "Square Dance Notebook," which is in the able charge of Noreen Wilson of Regina. Much credit for the rapid growth of square dancing in Saskatchewan can be credited to Noreen and program.

—Gerry Hawley

North Dakota

Square Dance Time on T.V. is becoming the most wonderful way of advertising the good times enjoyed by square dancers. In Bismarck over KFYZ-TV there is square dancing every Thursday evening. The originator and M.C. is Ray Schaefer of Bismarck. He has a set or two from different clubs around town and guest callers. There is also a square dance program on KMOT-TV in Minot. Its M.C. is Bob Fields, who also has visiting groups and guest callers.

—Bill and Lucille Jones

South Dakota

South Dakota square dancers started their season auspiciously when Mobridge hosted the Annual Fall Festival of South Dakota Square, Round and Folk Dance Clubs in September. Sponsors of the event were the Mobridge

Jeans and Janes Club, with M.C. Bob Brown doing a wonderful job. The next Festival was held at Yankton City Auditorium on November 29, with a P.M. workshop and dancing at night. Hosts that time were the Yankton Friendly Squares, Harold Kemmis M.C.-ing. In connection with the latter affair the club arranged a guided tour of Gavins Point Dam and Powerhouse.

—Sally & Ann Arrundale

Ontario, Canada

Wups, Hoops! Yes, a Hula Hoop Contest was a feature of the family square dance party at Trinity Parish Hall in St. Thomas last October. Contestants were admonished to "come with an adult." What, no adults competing? Oh, yes, it does say "Age group — 1 to 80 years!" No information is available on who won!

—George D. Lang

Virginia Reelers of Virginiatown, Northern Ontario, started their winter season off at a good clip with the Ernie Deloyes calling for their dances on Mondays and their classes on Wednesdays. Many newly-arrived couples from England, Scotland and Ireland have joined the club and are very enthusiastic about square dancing.

Promenaders Club in Kirkland Lake have been active for almost four years, with nearly 200 couples stil in good standing. Bert and Marge Folco, originators of the club, were called away to Sault Ste. Marie where they are very active. Now engaged in running the club affairs are callers Jerry Wagoner, Mary Schram, Ernie and Beulah Deloye. A Benefit Dance for the Springhill Mine Disaster Fund was held in November.

—Mrs. H. Briggs

California

Current officers of the R.D.T.A., short for Round Dance Teachers' Assn. covering a large area in Southern California, are: President, Bob Smithwick, La Jolla; Veep, Joe Boone, Los Angeles; Secretary, Johnny Velotta, Los Angeles; and Treasurer, Charlie Quirmbach, Alhambra. Heading committees are: Irma Boone, Floyd Webster, Walt Woodham and Willie Stotler.

—Bob Smithwick

Associated Square Dancers of Superior California (it refers to a locale) with their president, Burt Lancaster, were hosts to the Council of California Associations on November 8

in Sacramento. Among subjects discussed; a possible "caravan" to the National Convention at Denver, the re-election of Lorraine Lowerison of San Diego as secretary, and various activities of each association. Santa Clara Valley Assn. was welcomed into the Council. Dinner was served after the meeting at the Buckboard Restaurant and in the evening delegates were guests at a Highwaymen (it's a club) dance with Lee Helsel zooming the calls. Next Council Meeting will be at Fresno in February.

The dance presented by A-Square-D at the Hollywood Palladium each fall is a truly glamorous occasion. One of the prettiest sights in square dancing is to look down from the balcony and watch the ever-changing patterns formed by the ladies' dresses, the gentlemen's more sober attire. This year, on November 2, some 1100 A-Square-D members gathered to dance to 24 callers. M.C.'s were the district directors. Proceedings were sparked up by the presence of campaigning Governor Knight, who ousted Jack Barbour from his seat at the piano and entertained the dancers with tunes.

Ventura Beaus & Belles are holding their annual Round Up at Ventura Recreation Center on January 18, 1 to 5 P.M., with Bruce Johnson, Bob Ruff and Wayne Donhoff calling.

"Toys for Tots" was adopted as the theme for several Christmas parties, including those of Grand Squares in Canoga Park; Friendly Squares in North Hollywood; and Satins and Spurs in Van Nuys. Admission to the dance — a toy for an underprivileged child.

Oregon

Boots and Calico of Winston had a real square dancing holiday heason. Included in their plans were a Christmas dance on December 27, a New Year's Eve Dance four nights later on December 31 and a Christmas party and dinner on December 21, in which members and their families participated and at which there was an exchange of gifts.

—Elsie Downs

Tennessee

Square dancers from Chattanooga are sponsoring the 4th Annual Chattanooga Choo-Choo Festival, to be held in Stagmaier Gym on January 24. There will be a big pre-festival dance on the preceding evening and the usual morning, afternoon and evening gatherings on Saturday. The Saturday A.M. conclave will be

devoted to couple dances and will run from 10 A.M. to noon, providing for these few extra precious winks of sleep.

There will be an afterparty following the Saturday evening dance, with plenty of refreshments but no planned program. This time is designed for yak-yak between friends as well as spontaneous dancing.

Provision will be made for out-of-town dancers who do not plan to remain overnight to shower and change costumes between sessions. There are several excellent restaurants within a mile of the gym and numerous top-notch motels available nearby. For reservations write Mrs. C. G. Clements, 3830 Fairfax Dr., N.W. Chattanooga, Tenn.

—V. D. Steves

Kentucky

Delegates from the square, round and folk dance clubs which form the Kentuckiana Square Dance Association met recently to elect officers and set up committees at the start of this second year of the association's life. Elected were: President, Ed Colin; Veep, Fred Burkel; Secretary, Olive Middleton; Treasurer, Edgar Rouck.

The seven clubs which started the associations a little over one year ago were all the clubs in the area at that time. Now there are nineteen member clubs.

—Wendall M. Wilbar

Louisiana

Swing 'n' Turn Club of New Orleans held their annual Christmas party on December 17, with Gene McMullen coming over from Houston, Texas, to do the calling. Santa Claus was present, too, with men bringing gifts for ladies; ladies bringing gifts for men. 50c was the limit put on these treasures and much hilarity resulted at the "opening." This club is about to elect new officers and in the club paper, "Grandpa sez . . . 'To all, please note, December 3rd, come out and vote . . . A change is good for '59 . . . Besides, I'm running out of rhymes!'"

Nebraska

It was Harold Bausch from Leigh who started the square dance fun going in Columbus. He and his wife Lil started a square dance class four years ago and since that time, the thing has caught on, with Harolds Squares having a membership of 80 couples; another club in town having a membership of 32 couples. Dances, held all the year around, average 15 squares per dance. Last August the folks had a Night Owl Dance, with dancing all night long followed by a breakfast at which 20 squares were fed. Guests were present from California and Kansas, as well as Nebraskans who drove over 100 miles to attend.

—Verona Ebel

Missouri

Sedalia Square Dance Association brought many notable callers to the area during the fall season. Among them were Selmer Hovland, Wagon Mound, N.M.; Johnny Barbour, Campbell, Calif.; Johnny LeClair, Riverton, Wyo.; Gene McMullen, Houston, Texas; and Jack Livingston, Indianapolis, Ind. This program should have kept the folks dancing happily.

—Cline Cain

The Second Missouri State Round Dance Festival was an important October event which took place at Kansas City's E.F. Swinney Gymnasium. Round dancers from the area and farther afield enjoyed the afternoon workshop and the evening dance program.

—Ray Rees

Virginia

Rivermont Ramblers of Front Royal have celebrated their first anniversary. They started beginner classes last September under the direction of the Joseph Brays of Falls Church. They have also danced on a float in Front Royal's 2-mile Christmas Parade and at the Apple Blossom Festival in Winchester. Club officers are Ray Heskett, Vivian Ford, Bettie and Frank Rines.

—Rayburn Hickerson

EDITOR'S NOTE — REGARDING AN HAWAIIAN TRIP

We've received a large number of inquiries relating to the recent trip to Hawaii by 53 members of the Rip 'n' Snort Club. It is apparent that with sufficient time and planning any similar group can do the same.

Anyone interested in being a part of a two-week square dancing trip to Hawaii next Winter or even in two years should write to Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, California and we'll keep you informed as a tour develops.

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FOR BROCHURE WRITE:

John & Isabelle Kobrock "Shares in Squares"

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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

JANUARY 1959

HINTS ON DEVELOPING "CALLER-PERSONALITY"

By Morley Merner, Wetaskiwin, Alberta, Can.

Square dance calling can be and in many cases is a very rewarding occupation.

There are, of course, many responsibilities attached to the profession and anyone who sets out to become a caller must be prepared to accept them and to face them squarely. Good callers do much to further the square dance movement; by their efforts they bring credit to a wonderful and respected means of primarily adult recreation.

If callers are to be respected and to make suitable contribution to this great movement, they must of necessity be good leaders. Almost anyone can call a square dance. He can learn a call, practice it and then get up before a group and call it. He may then think of himself as a caller but the calling itself is only a small part of the requisites for a good caller. He needs many qualities besides a good memory, timing and a good voice.

He must have, in addition, leadership quality, a good personality and practice good human relationships with those with whom he comes in contact.

Personality is that quality which many people have naturally and which some have to work hard to develop. It is almost indefinable but largely it is being able to get along with other people at all times.

In order to develop this quality, conscious diligence and effort and constant practice must be put forth according to certain rules guiding our attitudes, actions and words.

Where to find these rules? They are available from several sources. Books have been published containing them; numerous courses are held thruout the world that deal with them.

The late Dale Carnegie's "How to Win Friends and Influence People" was a best seller

and helped thousands of people improve their relationships with their fellow man. The Dale Carnegie Institute continues to conduct classes that have proven invaluable.

The idea is not new. Man has known from the beginning of time the importance of getting along with his fellows and of developing a good personality.

President Eisenhower has said, "We have learned to conquer space and we have made enormous technological advances but we haven't learned how to get along well with each other."

In our Bibles we may find the origin of most of our human relations rules:

"Judge not, lest ye be judged."

"In everything give thanks, for this is the word of God concerning you."

"Look not every man on his own things but on the things of others."

All of these and many more extracts from the Bible are now listed in modern language as rules for personality development.

It is not sufficient just to read these rules. They must be practiced. Choose a rule — perhaps one not normally practiced. Use it several times a day until you do it without conscious effort. Then try another the same way. The results are astonishing.

A quick evaluation of successful, well-loved callers reveals that as leaders and teachers they have these qualities requisite for getting along with other people.

Editor's Note: Morley Merner is one of those tireless square dancers who enjoys delving into the organizational phase of the activity, as well. President of the Canadian association which sponsored the first three institutes at Banff, Alberta, Morley had here an opportunity to display his ability. From his article you know that he is a practical applicator of Dale Carnegie theories.

INTERMEDIATE

TWELVE O'CLOCK SQUARE

By Les DeWitt, Lyons, Kansas

The head ladies chain across the ring
Turn 'em, then you bow and swing
Forward up and back to the ring
Forward again you swap and swing
Then face the middle and square thru
Count four hands, that's what you do
Then separate and go around one
Line up four 'cause you're not done
Forward up and then back out
Arch in the middle, ends cross trail out
And around one into the middle, box the gnat
Then face the middle go forward and back
Then forward eight and double pass thru
The first couple left, second couple right
Lady in the lead and Dixie chain
The lady go left, the gent go right
And allemande left, etc.

ROUGH SEAS

By Fred Applegate, La Mesa, Calif.

Bow to your partner, corner too
Four ladies chain across with you
First and third go forward and back
Forward again and box the gnat
Do sa do, go all the way round
Make an ocean wave when you come down
Balance forward, balance back
Swing half by the right, and listen Jack
Balance forward and back with you
Line divide and split that two
Gents go left, ladies go right
Down the middle, half square thru
Box the gnat with the outside two
Do sa do, go all the way round
Make an ocean wave when you come down
Balance forward, balance back
Swing by the right on a half way track
Balance forward and back with you
That same girl go square thru
Count four hands, you're doing fine
Facing out, now bend the line
Box the gnat across the land
The girl on the left, left allemande
Partner right, right and left grand.

BUT TRICKY

BREAK

By Ralph Kinnane, Birmingham, Alabama
From Promenade . . .
All four couples take a back-track
One and three wheel around
Half square thru with the couple you've found
"U" turn back, do a right and left thru
Turn your girl and dive thru, pass thru
Half square thru with the outside two
On to the next and box the gnat
Half square thru the other way back
"U" turn back do a right and left thru
Turn your girl and dive thru, pass thru
Half square thru with the outside two
On to the next, cross trail thru
Allemande left . . .

CHANNEL 4

By Ken Oburn, Campbell, Calif.

Head two gents and the corner girl
Go up to the middle and back to the world
Right to the opposite box the gnat
Right and left thru the other way back
Circle eight while you're that way
Circle left and those that can
Whirlaway left allemande, everybody goes
Right and left grand.

CUTE

BREAK

By Allen Roberts, Memphis, Tennessee

All four ladies chain across
Take 'em boys, and promenade
Don't stop, don't slow down
One and three wheel around
Right and left thru, then line up four
Forward eight and back with you
Pass thru, turn alone
Center four, right and left thru
Forward eight and back like that
Forward again and box the gnat
Lady on your left, left allemande . . .

SEQUEL

By Fred Travers, San Leandro, Calif.

Head two ladies chain across
Turn 'em boys and don't get lost
All four ladies grand chain four
Turn 'em boys and don't get sore
Allemande left your corner maid
Come back one and promenade
Promenade don't slow down
Head two couples wheel around
Two ladies chain
Turn 'em around and pass thru
On to the next and box the gnat
Face those two, right and left thru
Then dive thru, left square thru
Heads divide and box the gnat
Face the middle and look out man
Allemande left with your left hand.

McWILLIAMS REQUEST

By Bob Hayden, Lake Jackson, Texas

All four couples bow and swing
Side ladies chain across the ring
Two and four do a right and left thru
Turn 'em boys don't be blue
Head two gents, Face your corner box the gnat
Leave 'em standing just like that
The ladies go forward and back with you
Forward again and pass thru
U turn back and half square thru
Go right and left then U turn back
Dixie chain on the double track
Ladies go left, gents go right
Allemande left, etc.

SPECIAL WORKSHOP EDITORS

Joe Fadler Round Dance Editor
Bob Page Square Dance Editor

PARTY NITER

BOX THE GENTS

By Ross Crispino, Nampa, Idaho

One and three swing a few
Two and four a right and left thru
Head two couples crosstrail
Go up the outside and around two
Line up four that's what you do
Go forward eight and come on back
With your opposite box the gnat
Right and left thru the other way back
Boy turn boy and girl turn girl
Then circle eight go round the world
*Four little men go up and back
Forward again and box the gnat
Right and left thru the other way back
Turn 'em around and dance with glee
Forward again and box the flea
To a left hand star in the middle of the land
Twice around and don't just stand
Turn your partner (original) with your right hand
Allemande left . . .

*Can alternate with Girls go up and back, etc.

BIG DIVIDE

By Mel Rich, University City, Missouri

One and three go forward and back
Forward again, veer to the right
Gentlemen hook and hang on tight
Turn that line, end ladies take
Your corner along to the old clam bake
Turn that line and ends are due
To take your partner along with you
Turn that line like the waves of the sea
Divide that big line, all turn left
Go single file and keep in step
Circle around and form a ring
Walk right behind the dear little thing
Promenade eight go round the land
Promenade don't slow down
One and three wheel around
Circle four you're doing fine
Head gents break and form a line
Forward eight and back with you
Forward again and cross trail thru
Allemande left, etc.

LONESOME TRAIL

By Bill Hansen, W. Covina, Calif.

One and three go forward and back
Pass thru across the track
Around one to a line of four
Forward and back once more
Pass thru the ends turn back
(The center two should stay facing out)
Go down the middle and box the gnat
Split the outside, then turn back
Right and left thru to the inside track
The inside two separate
Around one to a line of four
Forward and back like you did before
Pass thru the ends turn back
Go down the middle and trail thru
Around one more and trail thru too
Sides turn alone do a left allemande
Partner right, go right and left grand.

WILDFIRE

By Clarence Watson, Blue Springs, Missouri

Heads go forward and back you glide
Cross trail thru and face the sides
Go right and left thru turn on around
Dive thru, pass thru, square thru with the
outside two
Right, left, right, left, don't turn back
Go around to the next and box the gnat
Face a new girl, do a right and left thru
Dive thru, pass thru, half square thru
with the outside two
Go around to the next and box the gnat
Face a new girl, right and left thru
Outside two dive thru, pass thru, square thru
with the outside two
Don't turn back go around to the next
and box the gnat
Face a new girl and right and left thru
Dive thru, pass thru
Half square thru with the outside two
Go around to the next and box the gnat
Face a new girl, right and left thru
Outside two dive thru, pass thru
Right and left thru with the outside two
Dive thru, square thru $\frac{3}{4}$ round
Don't just stand—there's your corner
Left allemande . . .

FACE WHO?

By Joe Johnson, Richmond, Calif.

One and three bow and swing
Lead on out to the right of the ring
Circle four you're doing fine
Head gents break and make two lines
Forward eight and back with you
Now face your partner and pass thru
Face the middle and pass thru
Bend the line,
Girls to the right with a half sashay
Now square thru with the opposite two
All the way round is what you do
Outside four turn alone, forward eight and back
Forward again a double pass thru,
Face the middle
Now square thru with the opposite two
Three-quarters round then bend the line
Do a right and left thru and turn your girl
Then cross trail thru, left allemande, etc.

EASY

GUESS WOT?

By Pete Sansom, Jupiter, Florida

Hey first and third go forward and back
Forward again go right and left through
Now whirl away half sashay
Pass through go around one
Stand four in line and have a little fun
Forward eight and back like that
The inside two box the gnat
Same two go right and left through
Turn your girl and pass through
Split the ring go round one, line up four
Forward eight, back with you
Bend the line, here's what you do
Inside two cross trail through
Gonna meet your corner, hey allemande left . . .



Elmer and Rosemarie Elias—Milwaukee, Wisc.

THE ELIASSES of Milwaukee have always liked to dance and when they were introduced to square dancing in 1949, saw an opportunity to get into it with all four feet. By the 5th dance session Elmer was calling square dances and by 1951 he and Rosemarie had started small classes in round dancing in the Milwaukee area. They now have two large round dance classes each week plus their exhibition group called the Roselle Dancers.

Experimenting at originating dances was the logical step after the Eliases started teaching and they came up with a simple round to the tune of, "Meet Mr. Callaghan," which was very well-received. A more difficult round, "Roselle Two-Step," was designed to fit the music, "Balling the Jack."

Elmer and Rosemarie were selected as one of twenty round-dance couples to act as advisors on the handbook, "American Round Dancing," by Frank Hamilton. They have served as teachers and on panel discussions at many of the National Conventions and have presented their black-light exhibition at two of the National Conventions, St. Louis and Louisville. In Louisville they also introduced a new type of circle waltz, "Beautiful Lady," which can be done with three or more couples.

They have had their share of organizing experience, too, having helped to organize the

Milwaukee Area Callers' Group; the first square dance club in Milwaukee; the State Callers' Workshops.

They have appeared on T.V. and radio, taught rounds and squares for the local Recreation Dept., and believe that the secret of round dancing lies in getting into position to do the next step gracefully.

When he is not sailing around the dance floor with Rosemarie, Elmer is Supervisor of Accounting for a Wisconsin utility company.

TEACHES TURNING TWO-STEP

LOVE TWO-STEP

By Cathy and Woody Dicks, Twain-Harte, Calif.

Record: "Love" — Columbia 4-40955 (Jill Corey) (Speed record slightly)

Position: Intro: Partners facing, M facing diag twd wall & LOD, M's R & W's L hands joined

Dance: Closed pos, M facing LOD

Footwork: Opposite throughout. Directions given are for the M

Intro: 4 meas of musical introduction: Wait 2 meas; Then diag bal apart; Bal together to CLOSED POS, M facing LOD

Measures

1-4 Fwd Two-Step; Fwd Two-Step; Two-Step Turn; Two-Step Turn;

In closed pos M facing LOD and starting M's L, do 2 fwd two-steps progressing LOD maneuvering on the second fwd two-step so that M's back is to COH in position for the following steps; Do 2 turning two-steps progressing LOD. End in CLOSED POS, M facing LOD.

5-8 Repeat action of Meas. 1-4. End, as before, in CLOSED POS, M facing LOD.

9-12 Walk Fwd,—,2,—; 3,—,4 (Face the wall),—; Two-Step Turn; Two-Step Turn;

In closed pos, M walks 4 steps (L,R;L,R) Turning to face the wall on the fourth step; Do 2 turning two-steps progressing LOD. End facing LOD.

13-16 Repeat action of Meas. 9-12, except end in LOOSE-CLOSED pos, M's bk to COH.

17-20 Side, Behind, Side, Brush; Fwd Two-Step; Turnaway Two-Step; Two-Step Together;

(Grapevine & brush) Step L to side along LOD, step R behind L, step L to side and slightly fwd in LOD, brush R fwd as partners assume SEMI-CLOSED POS facing LOD; In semi-closed pos do one fwd two-step progressing LOD; Release hand-holds and with 2 two-steps partners turn away (M to L, W to R) from one another making a small arc to end in LOOSE-CLOSED POS, M's back to COH.

21-24 Repeat Action of Meas. 17-20. End in CLOSED POS, M's back to COH.

25-28 Side, Close, Side, Touch; Side, Close,

Side, Touch; Two-Step Turn; Two-Step Turn;

Starting M's L do a swd two-step and touch along LOD; Starting M's R do a swd two-step and touch along RLOD; Do 2 turning two-steps, ending in CLOSED POS, M's back to COH.

29-32 Repeat action of Meas. 25-28. End in CLOSED POS, M facing LOD, to repeat dance from the beginning.

Dance is done two times in all plus ending

Ending: Repeat action of Meas. 1-6; Then, while M walks fwd, W does a slow R-face twirl under leading hands. Bow & curtsy. (Change hands to M's R & W's L for the bow & curtsy.)

AH SO!

BUTTERFLY DOLL

By Ward and Jo Landram, Hawthorne, Calif.

Record: Columbia 4-41215 — "Butterfly Doll" — Guy Mitchell

Position: Facing—both hands joined, M's back to COH.

Footwork: Opposite, count directed to M.

Intro: Wait 2 meas.

Meas.

1-4 Side, Close, Side, —; Cross, —, Turn —; Side, Close, Side, —; Cross, —, Turn, —; Step to side L, close R to L, step to side L, hold; cross R in front of L, hold, keeping feet crossed and releasing hands, pivot $\frac{1}{2}$ LF (W $\frac{1}{2}$ RF) to back to back pos, hold; Rejoining hands repeat meas 1-2 in back to back pos returning to face momentarily on turn (pivot) then assume OPEN POS facing LOD.

Part A

1-4 Run, 2, 3, Brush; Run, 2, 3, Brush; Side, Touch, Face, —; Close, —, Bow, —; In Open pos take three short running steps LOD, LRL—brush R; Repeat meas starting R; Step apart on L, touch R to L, step R turning R to face partner, hold; Close L to R assuming Butterfly pos, hold, bow from waist holding Butterfly pos, hold.

5-8 Repeat Meas. 1-4

Part B

9-12 Side, —, Behind, —; Back, Close, Forward, —; Side, —; Side, Behind, —; Back, Close, Forward, —; With hands joined step to side L, hold, step R behind L, hold; Step back L, close R to L, step fwd L, hold; Repeat using opposite footwork moving RLOD.

13-16 Around, 2, 3, Brush; Around, 2, 3, Brush; Away —, 2, —; To Face, —, 4—; Assuming Butterfly Banjo pos walk around clockwise $\frac{3}{4}$ turn, LRL brush, RLR brush, ending M facing LOD; In four slow walking steps complete a small circle M starting L-LOD (W starting R-RLOD) both turning L face to end facing partner with both hands joined, M facing diag out and twd RLOD.

Part C

17-20 Back, Close, Forward, —; (W-bck, close, start wrap—;)

Forward, —, Back, Close; (W-complete wrap, —, back, close)

Turn, —, 2, —; Back, Close, Forward, —; (W-bck, close, turn, —;)

With both hands joined push away from partner with quick-quick steps bkwd (M-LR, W-RL). As man takes two slow steps fwd (4 cts) W wraps L face in two slow steps under her R and M's L (this hand hold is high while other hands joined at waist) to end both facing diag out twd RLOD. In wrapped pos both do a quick-quick step bkwd and in two slow steps each turns $\frac{1}{2}$ R face progressing RLOD (M steps L-RLOD turning to face COH, steps R behind and twd RLOD to complete turn and end in wrapped pos with W on M's L side facing diag in and twd LOD). Both repeat quick-quick step bkwd and as M takes one slow step fwd releasing lower hand hold W turns L face under her R & M's L stepping bkwd twd LOD on R assuming Closed pos M facing LOD.

21-24 Forward 2-Step; Turning 2-Step; Turning 2-Step; Pivot,—,2,—;

Starting with M's R foot and W's L foot do a two-step fwd manuv slightly on last step to face out; Turn two-step; Turn two-step; Slow pivot in two steps (4 cts) to end facing LOD in Open pos.

Bridge: Twirl,—,2,—; Twirl,—2,—;

As M walks fwd four slow steps W does two R face twirls under her R & M's L in four slow steps ending in Open pos facing LOD.

Sequence: A-B-C, Bridge, A-B-C, Bridge, A-B-C-A, Tag.

Tag: Side, Close, Side, —; Cross, —, Turn, —; Side, Close, Side, —; Cross, —, Turn, —; Twirl,—,2,—; Twirl,2,3,Bow.

As M walks fwd LOD, W does one slow twirl in two steps (4 cts) and one fast twirl in three steps, bow and curtsy.

SIO ROUND OF THE MONTH

LET IT SHINE

By Roger and Jean Knapp, Corpus Christi, Texas

Dedicated to Kirby Todd of Folk Valley, Ill.

Position: Facing butterfly both hands joined, gent's back to COH.

Music: Let It Shine — Columbia #44-1215 (Guy Mitchell) increase slightly

Start: Gent's Left — Directions for gent—opposite throughout.

Figure:

1-4 Side/Front, Side/Front; Side/Touch, Side/Touch; Two Step Away; Two Step;

In butterfly facing position step L to side in LOD, cross R in front of L, step L to side again in LOD and cross R in front of

- L; step L to side in LOD and touch R to L; step R to side in RLOD and touch L to R; release hands and gent turning L face while lady turns R face making a small circle in two slow two-steps coming back to starting position, gent's back to COH;
- 5-8 Repeat Measures 1-4**
- 9-10 1-2 Side/Front, Side/Front; Side/Touch, Side/Touch;**
End in SEMI-CLOSED POS facing LOD.
- 11-12 Forward Two-Step; Forward Two-Step;**
In semi-closed position do 2 forward two-steps in LOD;
- 13-16 Turn Two Step: Turn Two Step: Twirl, 2; Twirl, 2;**
In closed dance position do 2 turning two-steps making one full R face turn and progressing LOD; twirl lady under his L and her R hands twice in four steps; end facing partner **butterfly** position;
- 17-20 Side/Behind, Stamp/Brush; California Whirl; Two Step Fwd; Two Step;**
In facing butterfly position step L to side LOD, cross R behind L, stamp L to side as turn slightly to banjo position gent facing LOD and brush swing the R forward; in one two-step cross to change sides the lady passing under his R and her L hands (California whirl) then two step in RLOD slightly away from each other, again two step in RLOD ending facing butterfly position;
- 21-24 Repeat Measures 17-20 in RLOD ending butterfly with gent's back to COH;**
- 25-28 Side/Behind, Stamp/Brush; Circle Two Step; Two Step; Two Step;**
Step L to side LOD, cross R behind L, stamp L to side LOD and brush R across in front of L; in 3 two steps the gent makes a full CW circle while the lady makes a full CCW circle (this is actually two California twirls in 3 two-steps) under joined hands (his R and her L) ending in closed position gent's back to center;
- 29-32 Turn Two Step; Turn Two Step; Twirl, 2; Twirl, 2;**
In closed position two turning two steps progressing LOD then twirl lady twice under his L and her R hands in four steps; end in facing butterfly position gent's back to COH;
Repeat entire figure for total of 3 times end with bow and curtsy

BREAK

By Fred Wilson, New Westminster, B.C.

**One and three you bow and swing
Promenade the outside ring
Half way round is all you do
Down the middle with a right and left thru
With a full turn round, then separate
Go round one into the middle
And double the gnat, box it once
And box it back
Pull her by, left allemande, etc.**

SPECIAL FEATURE

It has been our practice to publish only one dance originated by any one author in a given issue of the Workshop. This often presents a problem and we build up quite a backlog of material written by some composers. As an answer to this, we're presenting a portfolio of a dozen original dances by Gordon Blaum of Miami, Florida.

HONEY-BUN BREAK

By Gordon Blaum, Miami, Florida

**Promenade, but look out Jack
Heads back track and pass thru
Half square thru with the next two
Go right and left, pull 'em by
Girls square thru full around
Right, left, right, left,
Pull 'em on by go around one
Hey! Swing, that's ole Honey-Bun
Allemande left your corner, son . . .**

BREAK

By Gordon Blaum, Miami, Florida

**First and third do a half sashay
Up to the center and back that way
Out to the right, circle four you're doing fine
The ladies break and form two lines
Forward eight and back with you
Now pass thru and lines divide
Dixie chain with all your might
Lady go left, gent go right
Allemande left . . .**

FULL AROUND

By Gordon Blaum, Miami, Florida

**Four ladies chain across the town
Turn those gals and chain 'em three-quarters around
Head gents and a brand new girl
Go forward up and back you whirl
Now square thru full around
Then square thru with the outside two
Full around to a line of four facing out
Forward eight and back to the world
California Twirl, Allemande left . . .**

EDNA'S FROLIC

By Gordon Blaum, Miami, Florida

**First couple split the ring around one four in line
Side two couples right and left thru in time
The line of four go forward and back
Forward again go across the floor
Lines divide behind the sides you stand
Forward eight and back with you
Center four go right and left thru
Pass thru split the ring around just one
Forward eight and back with you
Pass thru centers arch ends turn in
Pass thru—right and left thru with the outside two
*Face your partner and box the gnat
Right and left thru the other way back
Pass thru, face your partner right and left thru
Allemande left with your left hand . . .
*Inside four split the outside around one
Down the center with a left square thru
Left, right, left, right,
Pull her by, go left allemande . . .**

BREAK

By Gordon Blaum, Miami, Florida

Head two couples pass thru
Promenade to the left around one pair
Line up four, stand right there
Forward eight and back with you
Left square thru, two by two
Pull her by to a left allemande . . .

LONESOME TWO ZIG ZAG

By Gordon Blaum, Miami, Florida

Head gents and your corner girl
Go forward up and back to the world
Take her to the (right) side gent and circle
three full around
Gents break on the end, form lines of three
Forward six and back with pride
Lone ladies zig-zag thru the lines
Go out and in, out once more
Hook on the end and line up four
Forward eight and back with you
Center four pass on thru
Both turn left single file around one
Go down the middle for a Dixie Chain
Lady go left, gent right around one four in line
Forward eight and back you sail
Forward again and cross trail
Allemande left with your left hand . . .

KNOW YOUR CORNER

By Gordon Blaum, Miami, Florida

All four ladies chain across, turn those
gals around
First couple balance and swing
Go down the center and split the ring
stand four in line
Line of four go forward and back
Forward again across the floor, lines divide*
Sides pass thru to a left allemande
Pass your partner right on by swing the
right hand girl
Promenade two by two, take the new lady
home with you . . .
Orig. right hand lady

CAST OFF DIXIE

By Gordon Blaum, Miami, Florida

First couple go across the floor
Circle four with the couple there
Number one gent break to a line of four
Line of four go forward and back you trot
Go forward again and Cast Off
Circle four with the side four
Head gents break to a line of four
Forward eight and back with a half sashay
Cast Off make new lines of four
Centers arch, ends turn in
Wheel around inside the square
Circle four with the outside pair
Side gents break and form two lines
Forward eight and back with a half sashay
Centers arch, ends duck out
Both turn right around one
Down the middle for a dixie chain
Lady go left, gent go right
Allemande left . . .

JAX BEACH

By Gordon Blaum, Miami, Florida

Head two couples go forward and back
Go half square thru and face the sides
Right and left thru with the outside two
Inside two face your partner, half square thru
Right and left thru with the outside two
Inside two face your partner, half square thru
Right and left thru with the outside two
Inside two face your partner, half square thru
Right and left thru with the outside two
*Inside two face your partner, left square thru
Look out for your corner man, go left allemande
*Allemande left . . .

KEEP SMILING!

By Gordon Blaum, Miami, Florida

Heads to the center and back again
Forward again, circle once around
Sides divide and swap and swing
Head ladies chain in the middle, you're on the run
Then half square thru, split the ring around one
Stand four in line we'll have some fun
Forward eight and back you go
Centers arch ends duck out around one
Down the middle and pass thru U turn back
Circle four full around and don't be late
Heads divide and swing your date
Two ladies chain in the middle of the floor
Turn 'em around that's what you do
Square thru three-quarters man
There's your corner, left allemande . . .

SASHAY DIVIDER

By Gordon Blaum, Miami, Florida

Four little ladies chain across the way
Then the head two couples do a half sashay
Circle eight you're on your way
All four gents go forward and back
Forward again pass thru split the ring
Around one between those ladies stand
Forward eight and back you go
Right hand high left one low
Spin the ends and let 'em go
All four boys go forward and back
Then pass thru around one four in line
Forward eight and back you glide
Pass thru and lines divide*
Two ladies chain to your man
Then cross trail thru to a left allemande . . .

GAINESVILLE TRAVELER

By Gordon Blaum, Miami, Florida

Head two ladies chain across the way
While the side two couples do a half sashay
Heads square thru $\frac{3}{4}$ around, separate
around one
Into the middle and U turn back
Right to the opposite box the gnat
Right and left thru the other way back
Inside two California Twirl
Double pass thru across the set
Front couple left and the next couple right
Square thru three-quarters around
Pass thru, then on to the next old two
Pass thru, California twirl
Cross trail thru and there's your corner
Allemande left and don't step on her . . .

The CALLER OF THE MONTH



Selmer Hovland — Wagon Mound, N.M.

SELMER HOVLAND, who brings a comfortable drawl seasoned by a dash of pep to his square dance calling, is one of the "traveling-est" of the calling fraternity. Each spring and fall he takes off for eight-week tours of the country, calling at festivals and club dances and making new friends for square dancing.

1950 was the year that marked Selmer's entry into the square dance activity. He started with dancing, moved into calling and then into the organizational phase of it, as well. He is past-president of both the Northern New Mexico Square Dance Assn. and the New Mexico State Square Dance Association.

Selmer lives on a ranch in North Eastern New Mexico and now devotes about equal time to ranching and to square dance calling and teaching.

He has been on the staff of Marvin Shilling's Lightning S Ranch at La Veta, Colo., for four years; has taught square dancing at Kirkwood Lodge, Osage Beach, Mo., for two years.

SQUARE THRU DIXIE

By Lee Helsel, Sacramento, Calif.

One and three swing you two
Side ladies chain, that's what you do
Same two ladies chain to the right
Turn 'em, boys, don't take all night
Heads go forward, back with you
Forward again, crosstrail thru
Go around one, the ladies lead in
Dixie Chain, you're gone again.
Ladies go left, gents go right
Around one, into the middle and box the gnat
Square thru the other way back
Right, left, right you do
Partner left and pull her thru
Square thru with the outside two
Right, left, right you do
Partner left and pull her thru

Dancers are now in two lines of four, facing out.

Now bend the line, do a right and left thru
Turn 'em, boys, crosstrail thru
Find your corner, left allemande, etc.

ABOUT YOUR WORKSHOP

The eight pages that contain the dances in each issue of Sets in Order are bound into the center section so that they may be removed easily and placed in a binder. Simply open your copy flat on a table and with a finger-nail file or a similar knife-like tool pry the staples open. Remove the Workshop and then press the staples back into position. The Workshop may then be punched to fit your ring binder or simply placed into a file folder for quick reference. If you wish to do as so many others do — just leave the section in each issue and at the end of the year order a complete, bound yearbook volume of all the dances for the past twelve months, complete with index for handy handling.

FOR READY REFERENCE

Don't tear up the pages of your copy of Sets in Order! The thirty or more dances that appear in each issue of your Workshop are designed to keep you up-to-date. All of these dances will appear in a handy, alphabetized and bound collection at the end of the year. A complete index will be of even greater assistance for quick reference.

The Year Book containing all of last year's dances is now ready. See page 45 for the information.

From The Floor

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

... In June of 1957 I moved my family to Needham, Mass. for a one-year stay while I was to attend graduate school at M.I.T. My wife and I were ardent devotees of square dancing but anticipated that we would just have to give up our dancing for the year in Massachusetts. Much to our surprise we found a great deal of excellent dancing throughout the New England area. Most of all, however, we found and danced with some of the finest, friendliest people we know. Particularly at Bay Path Barn in Boylston, Mass., did we find folks who took us in and saw to it that we had a good year of square dancing. Chet Smith and Earl Johnston, callers from that area, were helpful to me, a budding caller.

Some folks do the New Englanders a gross injustice when accusing them of being cold and unfriendly. Here are two rebels who love 'em!

Bill and Mary Lou McGuire
Kingsport, Tenn.

You two rebels are not alone. People are people—and if they're square dancers, it doesn't much matter where you'll find them, they'll be wonderful! Editor.

Dear Editor:

Please make that box entitled "Round Dance Favorites" a monthly item. It is about the only way we have of keeping track of current popular round dances and we do like to be able to dance with you on our visits...

C. Emerson Noble
Edmonton, Alberta, Canada

My favorite is the Black Hawk Waltz. Ed.

Dear Editor:

... A sore spot in many areas all up and down our West Coast seems to be the inability of the dancers to dance on the music and to stay with it.

If teachers and callers would spend more

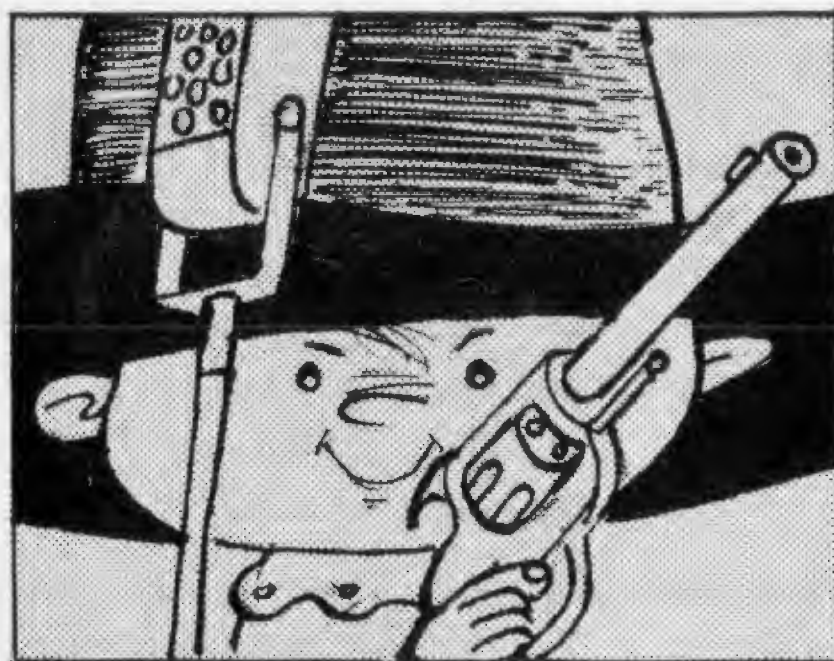
(Continued next page)

EXTRA! EXTRA!

* * *

BOB PAGE HAS "2nd FLING" WITH "BABY FACE"

Sets in Order Captures Details



BABY FACE

Everybody is talking about the latest flare-up in Recording Gulch over at Square Dance Flats. This reporter was able to gain access to the records prior to their release for public consumption — and can enthusiastically recommend that you get the story from your local record dealer. It's not generally known, but full details can be obtained on record #X-1107 with Bob Page calling. For those who want the musical side only of this story get #X-2109. Whatever your choice, you will agree "Second Fling" and "Baby Face" are destined to be the choice square dance news scoop of this year.

REMEMBER! Ask for

S.I.O. #X-1107 with calls

S.I.O. #X-2109 instrumental

Sets in Order RECORDS



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Council Bluffs, Iowa HERMAN'S WESTERN SHOP Broadway at 4th
and the store in Estes Park, Colorado

(Letters, continued)

time on lesson one and two and a little time each lesson after on "dancing on the beat," teaching this point as well as a dance figure, a great deal more pleasure could be derived from the dance by the dancers...

Ralph and Eleanor Rowland
Tacoma, Wash.

We understand that one of the record companies is considering a record with nothing but a drum beat for callers to use as accompaniment. This will help. Editor.

Dear Editor:

... Here in Savannah, square dancing is really the rage. We have two teen-age clubs in operation with a total of about 200 members, with another 100 learning to do-si-do now. Besides all of these teen-agers doing allemande lefts we have several up and coming teen-age callers who will soon be real professionals.

We also have an exhibition group of teen-agers that dance for clubs, organizations, etc.

We all have a wonderful time going on our trips to out-of-town square dance festivals and

MAC GREGOR RECORDS

FEATURING NEW RELEASES BY JERRY HELT

#831-A "HELT'S HASSEL"

#831-B "SMILE IN YOUR STYLE"

#832 — Same as #831 with calls by Jerry Helt



#833-A "IT'S YOU I LOVE"

#833-B "HASH HAPPY"

#834 — Same as #833 with calls by Jerry Helt

MacGREGOR RECORDS — 729 South Western Avenue, Los Angeles 5, Calif.

meeting other teen-agers who, like ourselves, feel sorry for the kids who think square dancing is for squares, because we realize how much fun they are missing . . .

Peggy Gaines
Savannah, Ga.

A good healthy square dance program for teen-agers is showing up in a number of cities. Ed.

Dear Editor:

. . . It's a wonderful idea to have a premium such as this (50-cup Percolator) to work for. The members become enthused about getting something so useful for their Club and when they get the magazines for the first time become more interested in the square dance movement. My sincere thanks to everyone at Sets in Order for a wonderful magazine.

Goldie Lawrence
Trail, B.C., Canada

You'd be amazed at the number of percolators we've mailed out recently. We carry so many in stock that it takes the majority of space in our storage room. Ed.

Dear Editor:

. . . Congratulations. Your magazine reflects the history of our activity in a most friendly and professional way. It is of course the finest magazine on the market and as such has been a great help to me, personally. Thanks and grow and go, man!

Joe Lewis
Dallas, Texas

Thank YOU, Joe. Editor.

Dear Editor:

. . . Congratulations on your 10th anniversary and the very enjoyable issue of Sets. (November, 1958). We enjoyed all the articles, but were particularly happy to see in print

(More letters next page)

SQUARE DANCE SUPPLY

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- #X-205 SORRENTO (waltz)
- #207-45 HONEYMOON (simple waltz)
- #209-45 BROKEN SIXPENCE
(contra, prompted)
- #210-45 STARRY NIGHT (waltz)
- #211-45 KEEPSAKE (waltz)
- #212-45 HILLS OF HABERSHAM
(waltz contra, prompted)

and, beautiful beyond words, **Lloyd Shaws'**
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65c EACH

All badges are sized to name

(Letters, continued)

the "Bad Habits are Square Stoppers." We are going through another stage in this area where many of those bad habits are being accepted by the majority of the dancers and we hope your article will be read . . .

The Paul Goodmans
Norfolk, Nebr.

Quite a few clubs have posted the article on their bulletin boards. We hope it will help. Ed.

Dear Editor:

Thought you might be interested in the

project Bob and I have started again this fall. We are working thru the Recreational Dept. of our mental hospital and are teaching 11 sets of patients to square dance every Tuesday.

We ask square dancers from nearby clubs to come and help us. We urge them to put something back into square dancing instead of expecting everything from it. The couples that have been helping us say they feel they are well-rewarded.

The square dancers of this area have donated western clothing for these patients. Roz

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1	SAT	3	Shaky Squares	3	MON	19					
1	SUN	4		3	TUES	20	Lucky Dances				
1	MON	5		3	WED	21	Confirmers				
1	TUES	6	Dancing Notes	4	THUR	22					
1	WED	7		4	FRI	23					
2	THUR	8		4	SAT	24					
2	FRI	9	Sinning Saints	4	SUN	25	Corn Squeezings				
2	SAT	10		4	MON	26					
2	SUN	11		4	TUES	27					
2	MON	12	Larriet Dues	4	WED	28	Can't Do It				
2	TUES	13	Daily Doubles	5	THUR	29					
2	WED	14		5	FRI	30					
3	THUR	15		5	SAT	31	Try Notes Sq.				
3	FRI	16									

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BILL CASTNER

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of Roz's Western Shop, on learning that we needed large size shirts, took more than a dozen and a half from her stock and sent them to us . . .

Elsie Steffee, Massillon, Ohio

We'd like to hear more from folks working with these special groups. Editor.

Dear Editor:

. . . I find your magazine very helpful. We are some distance from a record supply, consequently it gives us the opportunity of selecting and ordering new releases . . .

Never fail to enjoy Chuck Jones' article; in fact, enjoy every page of Sets in Order.

Myra Hooper

Virden, Manitoba, Canada

Spread the word. We're all the time looking for new subscribers. Ed.

Dear Editor:

. . . It's amazing the articles that appear in the magazine can carry the same thoughts as we think. Every article carries an important message from one square dancer to another.

Mrs. Kenneth Shuey, Dubuque, Iowa

COME TO FRESNO'S ANNUAL

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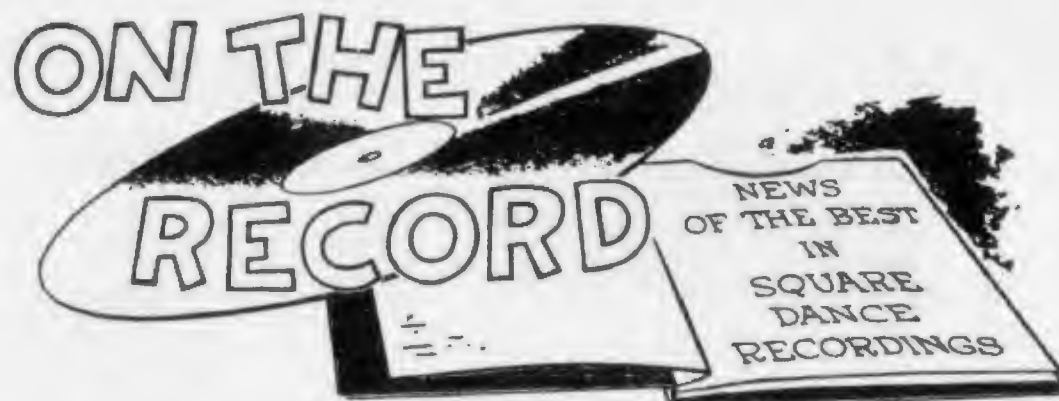
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**Get your
reservations**

in now

**Watch for more
details next month**

SQUAR-RAMA



Some of the leading square dance labels have sent us the information on their new record releases. Here it is with our hope that it proves helpful to you.

B-E — #SC 101-A Hi Le, Hi Lo, with calls by Buford Evans. SC 101-B — Same Instrumental.

BEL-MAR — 5011 Call Me Up, singing call by Bob Graham, flip instrumental.

BENZ — #1202 Squarehoma, called by Ben Baldwin, flip is instrumental.

#1203 Five Star Rag/Triumph Hoedown
BLUE STAR — #1521 Pretty Lady/Earl's Hoedown

BOGAN — #1108 Alice Blue Gown, with calls by Nathan Hale, flip is instrumental.

J BAR L — #4117 Walking My Baby Back Home/Alabama Jubilee, with calls by Joe Lewis.

#4124—Same—Instrumental, J Bar L Band.
MacGREGOR — #832 Helt's Hassel/Smile In Your Style, with calls by Jerry Helt.

#831 — Same — Instrumental.

#834 — It's You I Love/Hash Happy, with calls by Jerry Helt.

#833 — Same — Instrumental.

OLD TIMER — #8135 Leftover Hash/Johnny's Goulash, with calls by Johnny Schultz.

SETS IN ORDER — #X1107 — Second Fling/Baby Face, with calls by Bob Page.

#X2109 — Same — Instrumental.

SUNNY HILLS — #AC 146-S Hands, with calls by Glen Story, flip, instrumental.

WINDSOR—#4472 We'll Build a Bungalow/Left, Right, with calls by Bruce Johnson.

#4172 — Same — Instrumental.

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Tom R. Evans—Hix & Chix—Port Alberni, B.C., Canada—50-cup Percolator

Mrs. Floyd Bohart—Swingin' Y Club—Louisville, Ky.—72-cup Percolator

Harold Satterlee — Merry Mixers — Independence, Ia.—50-cup Percolator

Charlie Tucker—Genesee Dancers—Rochester, N.Y.—72-cup Percolator

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Trim: Metallic (Gold or Silver)

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' ' H A N D S ' '

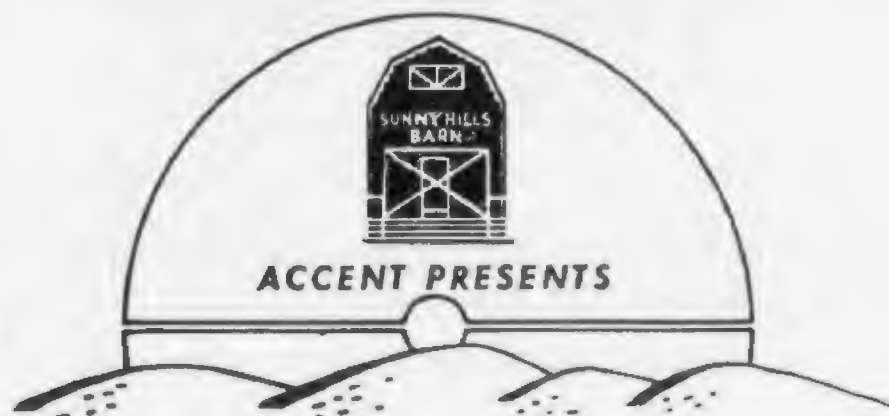
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#588 — Swing All Eight — flip —
by Pancho Baird

#725 — Calico Melody/Teton Mountain
Stomp — Round Dance

#577 — Wheelbarrow/Allemande
Breaks #3 — Marvin Schilling, caller

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SAGE DUST

By Bob Merkley—Phoenix, Ariz.

Having been listed among the nine known readers of Chuck Jones' Notebook, I feel I should explain my reasons for belonging to this minority group.

First, it sets one apart from the crowd. At a small-town festival last summer the M.C. said, "Oh, you're the feller that tried to explain what Chuck Jones was trying to say. Why you reckon he writes that stuff?"

"To crumble the walls of resistance to knowledge," I said.

"What knowledge?" the M.C. asked. "I figure anybody's clever that can create a rabbit without being one, but I just don't dig this dope's doggerel."

"He makes you think," I argued.

"But I never know whether I think what he intends me to think."

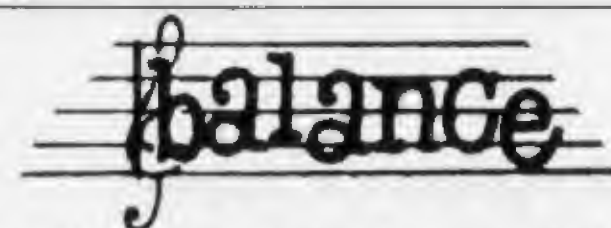
"That's good!" I called after him as he trotted back to his M.C.-ing.

One reason I read the Notebook is that the author says what he thinks. Furthermore, the fact that he might not be thinking does not keep him from saying something. Perhaps no one knows better than Mr. Jones the importance of practice if one is to be articulate. You just don't sit around half a lifetime with your mouth and typewriter closed up and all of a sudden blossom out with something brilliant.

Another excuse for reading Jones is the fun of analyzing the master's profundities. I like to go in search of the lagniappe, the 13th item in the baker's dozen, the unusual tidbit, by digging a little deeper into the Jones jardiniere.

You may find what I mean by turning to SIO for October, 1958, page 11, top of column 2. Note, "Cardinal Newman once said some-

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thing like this." Now your true Jonesophile immediately pounces on the words "something like." They can mean only one thing — Chuck has been tampering with another quotation. The Cardinal actually said, "It is almost a definition of a gentleman to say he is one who never inflicts pain." That's pretty good, but see what a difference there is in Jones' gentleman. He never *consciously* inflicts pain. In other words, a gentleman must be aware that what he is doing is gentlemanly.

And there you have it. I have no idea why anyone else would read Chuck Jones' Notebook except, of course, the typesetter and proofer who are hungry for other than culture.

THE NAME'S THE SAME

In the ranks of square dancers we find: Burt Lancaster (Sacramento, Calif.); Wm. S. Hart (Cleveland, O.); Douglas MacArthur (B.C., Canada); and Robert E. Lee (Grass Valley, Calif.) Famous "names" square dance!

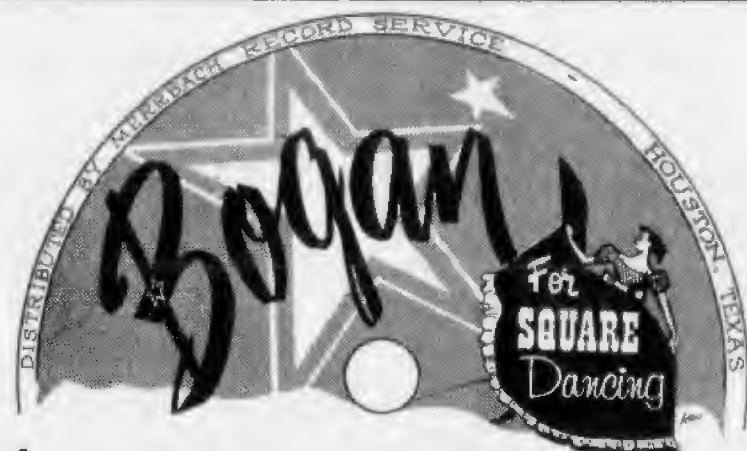


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1521 — Pretty Lady, Key A
Flip, Earl's Hoedown, Key F



Write for list of TNT instrumentals — recommended by schools for dance instructions



NEW RELEASES ON BOGEN

1108—Alice Blue Gown,
called by Nathan Hale,
flip inst. Key B \flat



TWO NEW RELEASES ON BENZ

#1202—SQUAREHOMA, called by Ben Baldwin, Jr.
Flip instrumental, Key B \flat

#1203—FIVE STAR HOEDOWN, backed by
TRIUMPH HOEDOWN

We carry all square and round dance labels — Write us if your dealer cannot supply you
MERRBACH RECORD SERVICE, 323 W. 14th St., Houston, Tex.

LADIES on the SQUARE:

TWO THINGS are solidly apparent about the square dance fraternity — they are not reluctant to display their gratitude for fun received and they are exceptionally clever in the ways they show it.

Kay Richards of San Leandro, California, and her husband, Forrest, having done an especially competent job of teaching round dances, were gifted by some of the talented class-members with a series of purses for Kay, these so cunningly contrived as to rouse the envy of every square dance female who eyes them.

Roberta and Jay Lucas were responsible for this gift-series and descriptions follow of the materials used in making them.

Commercial Purse Starts It

It all started when Kay appeared at a class with a rather unusual, commercially made shell-trimmed basket, a gift from Forrest. This excited the interest of Roberta Lucas and when she found a natural-colored basket shaped like a house, it gave her an idea. She and her husband painted it white, the roof red, cut out pieces of felt for doors, window trim and window boxes. They added small flowers here and there. The result — a “Dream-House” square dance purse.

The second artistic creation was a “South Sea Island” purse — a round, woven basket with a plywood base, trimmed with a ceramic “native” complete with tom-tom and grass skirt. Also figuring in the trimming were ceramic decorated shield and spears. The roof was of raffia and the handle was made of two pieces of curved oak with felt leaves at the top, to represent coconut trees.

More Unique Purses

Next came the “Little Red Barn,” illustrated on this page. This was constructed of $\frac{1}{8}$ ” mahogany plywood, chosen because of its sturdiness and lightness. For the trim (windows, door detail, etc.), they used balsa wood (as is used for model airplanes) because it could be cut fairly easily with a sharp knife. There is much small detail in the way of woodwork on the barn so the wood must be light and of a consistency where splitting would not occur.

SQUARE DANCE PURSES CAN BE NOVEL AND INTERESTING



The square dance purse is a “Little Red Barn”

The little animals which decorate the barn — horse, cow, calf, pig, rooster — were from the local “5 and dime” and can be purchased in “barnyard sets.”

The purse series continued with a “Swiss Chalet” purse, this, too, a work of art. It was made in the shape of a chalet, of the same wood as the barn. Added were little Swiss figures, small water pumps, troughs, etc. There is much cut-out and painted trim; the Lucases even glued rocks and moss to the roof!

The latest of all is a “Square Dance Doll” purse. Her full, ruffled skirt covers the round basket and the curved handle is flower-trimmed, giving the appearance of a square dancer standing in an arbor. The dress on the doll is an exact replica of one worn by Kay.

Ingenuity seems to have been rampant here. And Kay’s purses are “conversation pieces” wherever she goes. It’s an idea anyone with skill, imagination, talent and some spare time can use. Why don’t *you* try an unusual square dance purse to inspire your wardrobe?

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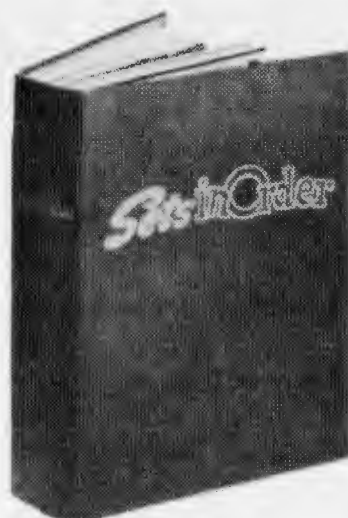
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NEW SUMMERLAND CATALOG

Square Dance Wholesale Co. of Summerland, California, have issued their "Fall" catalog which can now be found at the store of just about every square and round dance record dealer in the country. The main listing of every known currently available square and round dance record shows; label name, manufacturer's catalog number, titles of both sides, key of the music when known, names of musicians and callers, speed and the suggested retail price, alphabetically by labels.

MORE WINTER CAMPS

Feb. 6-8—Idyllwild Square & Round Dance Institute. Cal Golden, Buzz Brown, Bob & Helen Smithwick. Write Stan & Phyllis Peterson, Hillbilly Lodge, P.O. Box 265, Idyllwild, Calif.

Feb. 15-20—Sets in Order Asilomar Institute, Monterey Peninsula, Calif. Bruce Johnsons, Lee Helsels, Manning Smiths, Bob Osgoods. Write Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, Calif.

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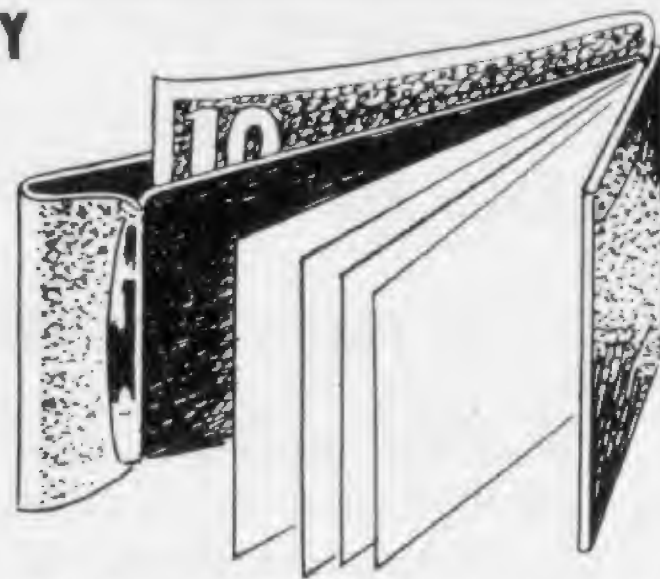
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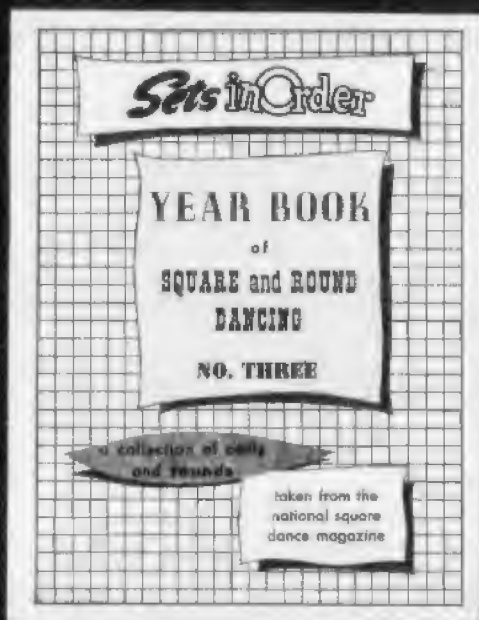
GEMS FROM THE OTHER PUBLICATIONS

Madeline Allen in Square Dance—Where?, Alameda, Calif.—July, 1958)

"... *Question:* We are beginning to be concerned about the trend toward going out after Square Dances and drinking beer — at first it seemed simple and pleasant, but lately some of our members have been getting a little noisy. We wonder if the Club has a right to object. The people say it is not our business what they do after the dance is over.

"*Answer:* Anything that reflects on the Club, or on the Square Dance movement as a whole, is the business of the Club. If those dancers would go home and change out of square dance clothes before starting to whoop it up, it would be different. But people in square dance outfits represent all square dancers, and it would be a sad state of affairs if it got so that square dancers were not welcome everywhere. The same thing applies to loud parties in Motels...when dancers travel in bunches..."

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SQUARE DANCE QUOTES FROM THE PRESS

(Donald Duncan, Ballroom Editor, Dance Magazine—November, 1958)

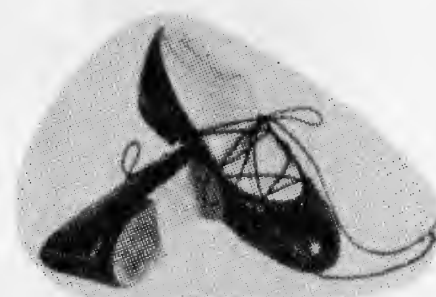
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(Ruffs & Ruffles—Whittier, Calif.)

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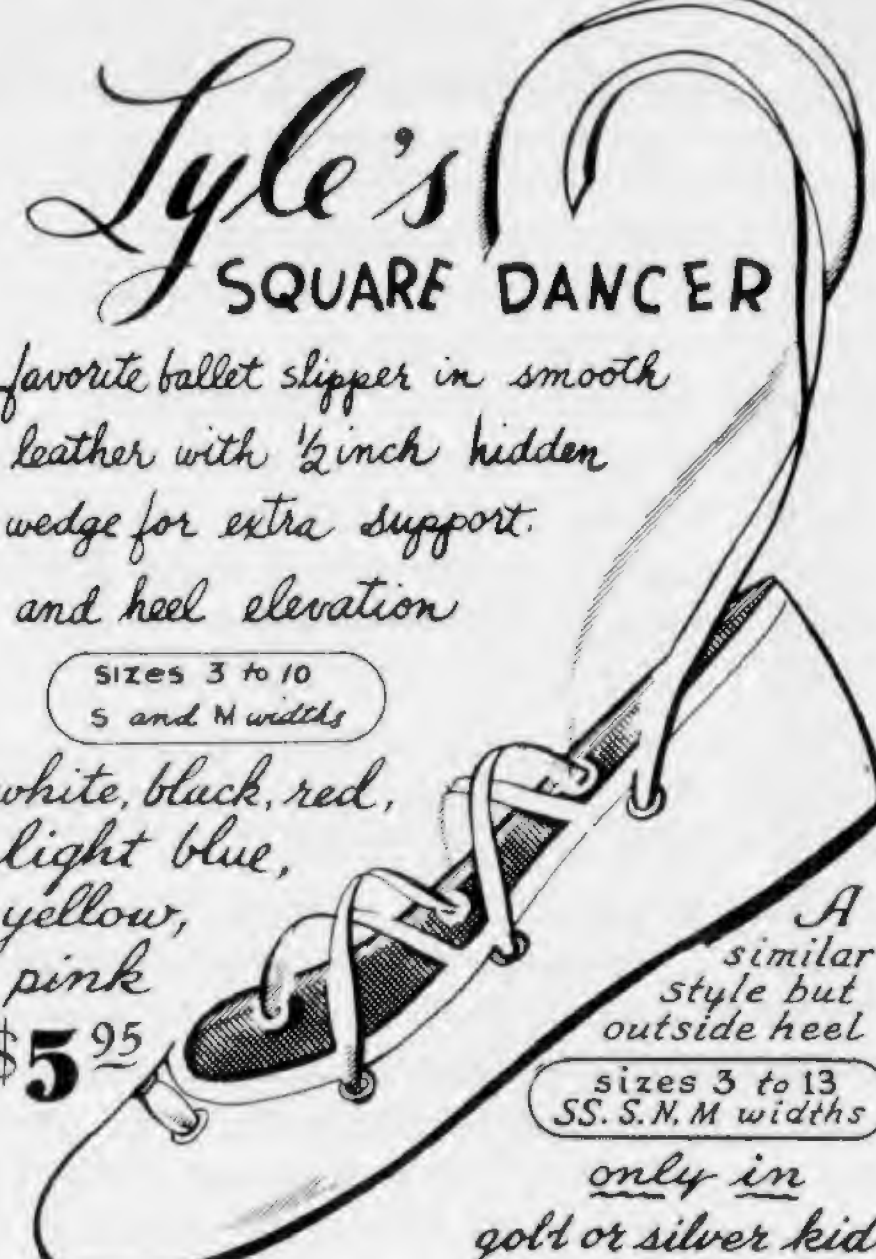
*Patent Pending

NATIONAL CONVENTION TIDBITS

All callers or leaders wishing to take part in the Denver Convention must be registered BEFORE February 15, 1959.

Help! Pictures Wanted! The Publicity Committee is in need of action pictures of You and You! Send a news item or story with the pictures, if desired, but do not expect to have the pictures returned. Anyone who is to appear on the program or in the pageant is especially urged to get pictures and information to the committee for newspaper publicity and window display posters. Send the stuff to Rae Hope, 727 Geneva, Denver 8, Colo.

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It is amazing how much this speeds up the lessons and how much easier it is for the dancers to get into the swing of things. In the present class in session, at the end of the sixth lesson they were capable of dancing square thrus, lines divide, Dixie chain and the other more advanced figures. They look as if they have been dancing for months and are made to feel really welcome in the activity.

—Russ Bird, Odessa, Texas

(A crisp new one-dollar bill to Russ.)

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SIXTH CALIFORNIA CONVENTION

Sacramento, California, is readying up the Welcome mats for several thousands of square dancers who are expected at the Sixth Annual California Square Dance Convention next March 20-22. To lure these dancers, the roster of feature callers and instructors bears the names of Ed Gilmore, Bob Osgood, Bob Page, Bruce Johnson, Bill Castner, Lou Hughes, Arnie Kronenberger, the Frank Hamiltons, Hunter Crosbys, Forrest Richards'.

Bill and Pauline Stapp are acting as General Chairmen, assisted by Dorothy and Bob Scruggs, Darrell and Bess Beaver, Bob and Bea Coppes, Ray and Flo Geauthreaux. Committees are headed by the Lee Helsels, Bill Barrs, Roger Davises, George Smiths and Floyd Johnsons.

The halls to be used will be four in number, three of which are very close together and the fourth located at the Fair Grounds. All have good hardwood floors and have been "dance-tested" for sound. On Saturday night, when the largest crowd is expected to be present, there will be two feature dances going on with the same callers presenting identical programs. Thus only the callers will have to move between halls and the dancers will get the benefit of the full program in whichever hall they dance.

Register now to save money: 1 couple 2 days \$5.00; 3 days \$6.00. Checks payable to 6th Ann. Calif. Square Dance Convention, P.O. Box 6221, Centre Branch, Sacramento 25, Calif. The sooner, the better!

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NEW SQUARE DANCE PUBLICATIONS

Volume 1, No. 1 of Square News, Indianapolis, Indiana, came out in September, 1958, "Devoted to the Advancement of Square and Round Dancing in Indiana." It is comprised of 4 large printed slick-paper pages, contains dance news, well-reproduced photos, dance listings and advertising, presented in a very professional manner. Ray Castner is Editor.

August, 1958, saw the birth of the St. Louis

Dancer and its slogan reads, "Dancing is an Enjoyable Pastime." Letter-size, it contains 4 multilithed pages with pictures and news items, plus several dance-instruction sheets, both round and square, as issued by the various record companies.

The barometer of square dance interest in any given spot can often be read by these area sheets which do a helpful job in coordinating the square dance activity.

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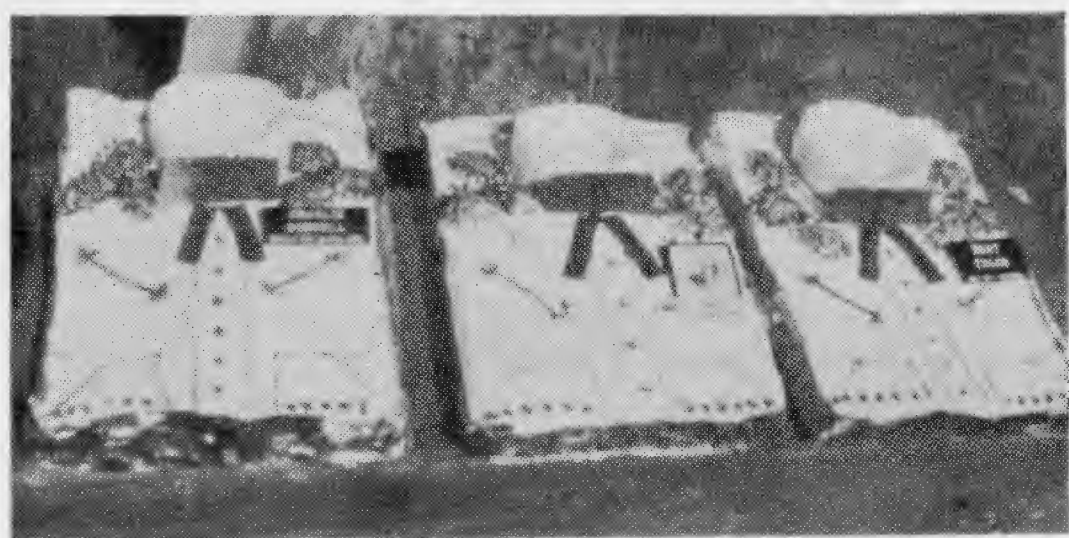
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Bert Folco, called for a Square Dance Jamboree and the "western shirts" are actually three decorated cakes made by Tina Sweet and presented to the callers for their efforts. Since square dancers are always looking for party ideas, maybe they could make use of something like this for a table centrepiece.
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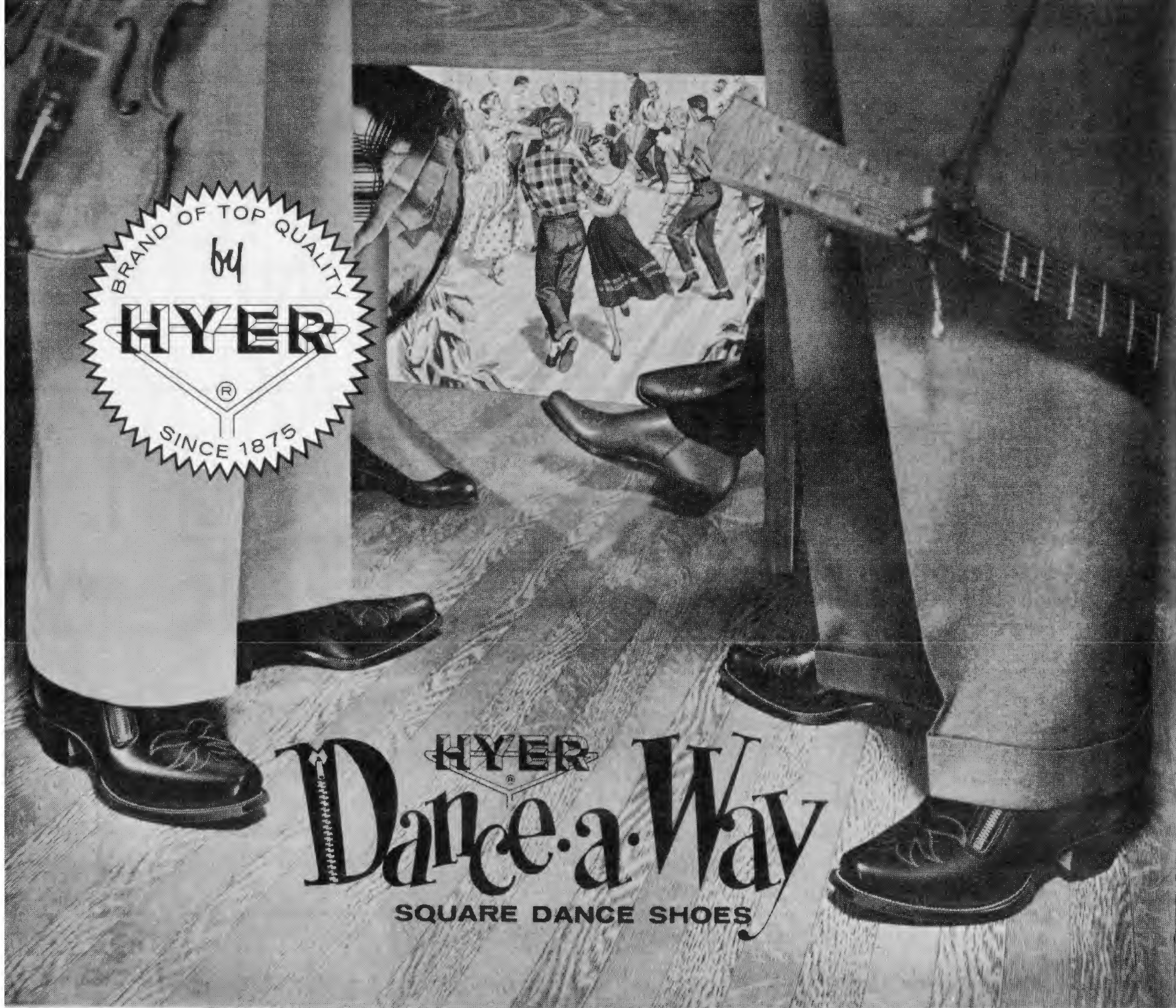
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